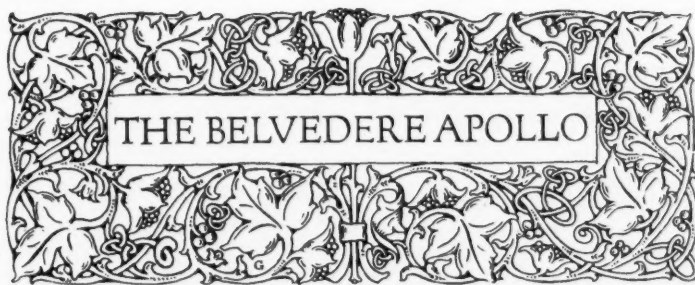






THE BELVEDERE APOLLO
ANTIQUE STATUE IN THE BELVEDERE OF THE VATICAN



When God lets loose in eastern sky
The arrows of the dawn
Who now beholds the hand whereby
The splendid bow is drawn?—

The lucent forehead crowned with curls
Brighter than gold may be;
The mantle thrown in silver swirls
Leaving the shoulder free!

One saw; and left for us to mark,
In every marble line,
The light triumphant o'er the dark,
On-coming day divine.

See, on the god's indignant brow
The wrath has all but died;
The hand that drew the string but now
Is falling at his side.

Soon all the passion stern and proud
In that majestic mien
Will vanish like a little cloud
Into the sun serene.

The sculptor—from an unknown grave
His nameless dust is blown;
But men of latest time will save
This one immortal stone.

And when all hearts exalt the lord
Of light and liberty,
All eyes will turn with one accord,
Transcendent shape, to thee!

WENDELL PHILLIPS STAFFORD



NAPOLEON I
BY EMILE JEAN HORACE VERNET. TATE GALLERY, LONDON

ART *and* ARCHAEOLOGY

The Story of the Living Past

VOLUME III

APRIL, 1916

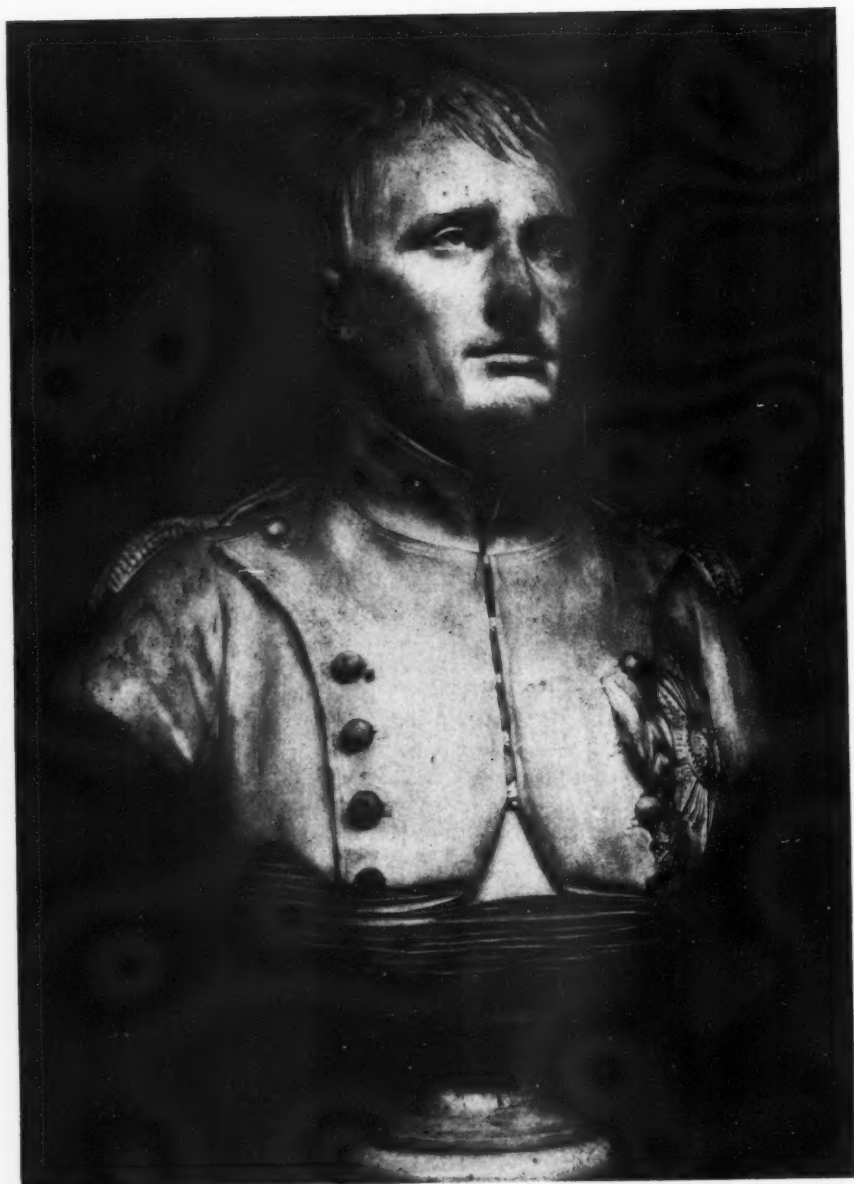
NUMBER 4

THE ART OF THE FRENCH EMPIRE

W. G. BLAIKIE-MURDOCH

IT is among nature's laws that nearly all things should change periodically, and just as night gives place to day, winter to summer, even the most omnipotent mode in art is invariably subverted after a while, perhaps to be revived long afterwards. And France is pre-eminently the home of really striking permutations of this sort, the intellectual activity in that country having always been so great that, whenever a given style in literature or painting has grown effete, a new one has almost instantly been founded to replace it; while Frenchmen have brought, to the making of these changes, an enthusiasm which has surely no parallel in the history of the arts. How keen, for example, was the ardor evinced only yesterday by Stéphane Mallarmé and his associates, how intensely serious they were in their quest to sound what they believed to be a wholly new note in poetry! And in the previous genera-

tion, a fervour equal to theirs, if not surpassing it, was shown by the Romantic School—that group whose ousting of the *régime* they found dominant was chronicled so delightfully by Théophile Gautier, so powerfully at a later date by Henley. These two men, however, along with many other writers on Romanticism, allowed their admiration for it to lead them into some extravagance; and, when Gautier described the affair as the revolt of youth against decrepitude, he might well have added some saving clause. In justice to those against whom the Romanticists rebelled—the artists of the Empire—he might have added that they too were once young and enthusiastic, in their day pouring new life into French art. And the stand which they made is doubly fascinating to scan because Napoleon himself participated largely in it, fostering, with the whole weight of his wonderful personality, certain forces



NAPOLÉON I
By HOUDON. MUSÉE DE VERSAILLES

ART AND ARCHAEOLOGY



HOUDON'S WASHINGTON. THE LOUVRE

underlying the movement, notwithstanding the fact that these forces manifested themselves considerably prior to his advent.

There is always something strangely interesting about a link with the past, and few men are more significant in this

relation than the Comte de Caylus. Soldier and author, engraver, scholar and connoisseur, he witnessed in his boyhood the apogee of that manner imposed upon French painting and sculpture by Charles le Brun; while in his youth he saw this manner banished



BONAPARTE AT THE BRIDGE OF ARCOLE
BY BARON GROS, IN THE MUSEUM OF THE LOUVRE

ART AND ARCHAEOLOGY

triumphantly by Watteau, of whom he wrote the first biography, having known him intimately. Later the Comte was personally acquainted with most of the group who strove to follow where Watteau had led—the typical masters of the mid-eighteenth century; while he lived just long enough to see their suzerainty wane in its turn, and he was materially instrumental, as will be shown presently, in directing the course taken by those who brought about this waning.

Before the reign of Louis XV was over, and owing mainly to the growing hatred for the voluptuousness of his court, there dawned in France a certain spirit of seriousness, of strenuousness, destined to beget the Revolution, in the meantime inducing many people to see their ideal in a remote age, and to speak and write fondly of "the glory that was Greece, the grandeur that was Rome." Inevitably, then, the dainty, elegant art made in accordance with the tastes of Louis, and his *entourage*, began to fall into disrepute, being stigmatised as inclining to the trivial, the merely pretty; and there was demanded, in its place, something more severe, something of a more aspirational nature. It also chanced that, shortly before this demand grew loud, a wave of archaeological fervour had been evoked among French connoisseurs by the excavation of Pompeii, and it was just after this that De Caylus completed his monumental book on Roman, Greek and Etruscan antiquities, its concluding volume being issued posthumously. Scarcely could this work have come at a more fortunate moment, because here, it seemed to painters, sculptors, and craftsmen—here in the vast crop of engravings, with which the author had himself, and ably, augmented his letterpress—were the very exemplars for men in search of the

austere. So, before the brief reign of Louis XVI was over, cabinet-makers commenced to produce furniture destitute of elaborations; while Fragonard was bewildered to mark the growth of a kindred simplification in portraiture, notably in the pictures of Vigée le Brun, and of Louis David, the latter a friend and protégé of Fragonard himself. In music, too, this quest for the simple was evidenced; for Gluck's *Iphigenia* had lately been heard in Paris for the first time, and the bold contours of its airs, so wholly different from the florid melodies to which Parisian ears were accustomed at this era, had proved a revelation to French composers, and soon affected their work materially. Naturally this departure influenced their fellows in the graphic arts, and presently numbers of these men, not content with deifying the great works of the distant past, started to contend that in emulating such things lies the one chance of doing something vital. An extravagant idea, yet gradually it acquired prestige; and betimes it appeared that nothing was needed, totally to banish the playful, winsome style of yesterday, save a strong leader, or champion, for the dawning manner.

"The games are done, and Cæsar is returning!"

people might have said with Shakespeare.

Nevertheless, a tradition in art is prone to linger with a curious persistency. It must be remembered that, though Nattier and Boucher both died before the Revolution, Fragonard lived to see the founding of the Empire, Clodion until its *débacle*. And, granting the improbability of either of these two enjoying much influence in their declining years, a fair quota of this must have been in the hands of Napoleon's Minister of the Fine Arts, the Baron



NAPOLÉON I, BY DAVID
IN THE BOWES MUSEUM, BARNARD CASTLE, ENGLAND

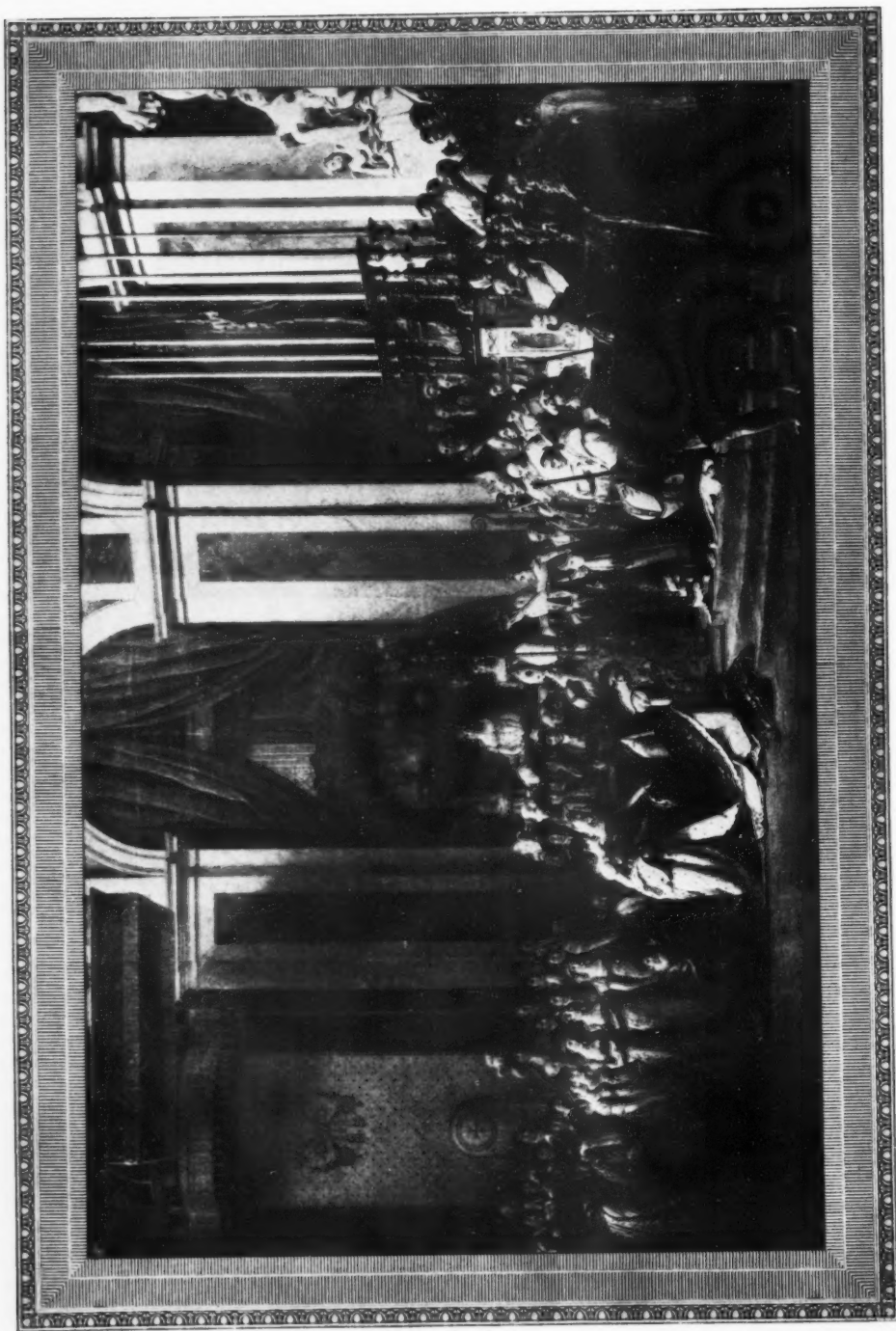
ART AND ARCHAEOLOGY



POPE PIUS VII, BY DAVID. LOUVRE

Vivant Denon, who—as his own pleasant etchings and lithographs suggest—was somewhat in sympathy with the Louis XV fashion. The new manner,

however, made a powerful appeal to Bonaparte himself, not simply because of his Spartan disposition, but because, besides having a genuine fondness for



THE CORONATION OF NAPOLEON I
BY DAVID, IN THE MUSEUM OF THE LOUVRE

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antiquarianism as his correspondence indicates, he was a keen lover of the old Roman and Greek historians. It was among his masterful acts to find the requisite leaders for the movement, or, if he did not find them, at least he put them in a position to lead. "France was as wax in his hand," says Dr. Holland Rose, surely the ablest of all Napoleonic historians; and it is not commonly realized, perhaps, how strong were the Emperor's personal opinions on artistic matters, how resolutely he took his own way where these were concerned.

Vigée le Brun had fled from Paris on the outbreak of the Revolution, but David, being a close friend of Robespierre, had remained; while he had even been a member of the Convention, from which he had received several orders for pictures. In painting these, he had shown himself more than ever imbued with the new ambitions in art; and hence Napoleon, shortly after first acquiring celebrity, began to show a friendly interest in the painter, and later gave him sundry commissions. So now David, who conceived for the Emperor a love which ripened into nothing less than hero-worship, rose quickly to eminence; and, subsequent to his appointment as limner in ordinary to the Imperial Court, he became a positive suzerain over painting in France, rallying around him a host of disciples, who espoused his hard, cold manner.

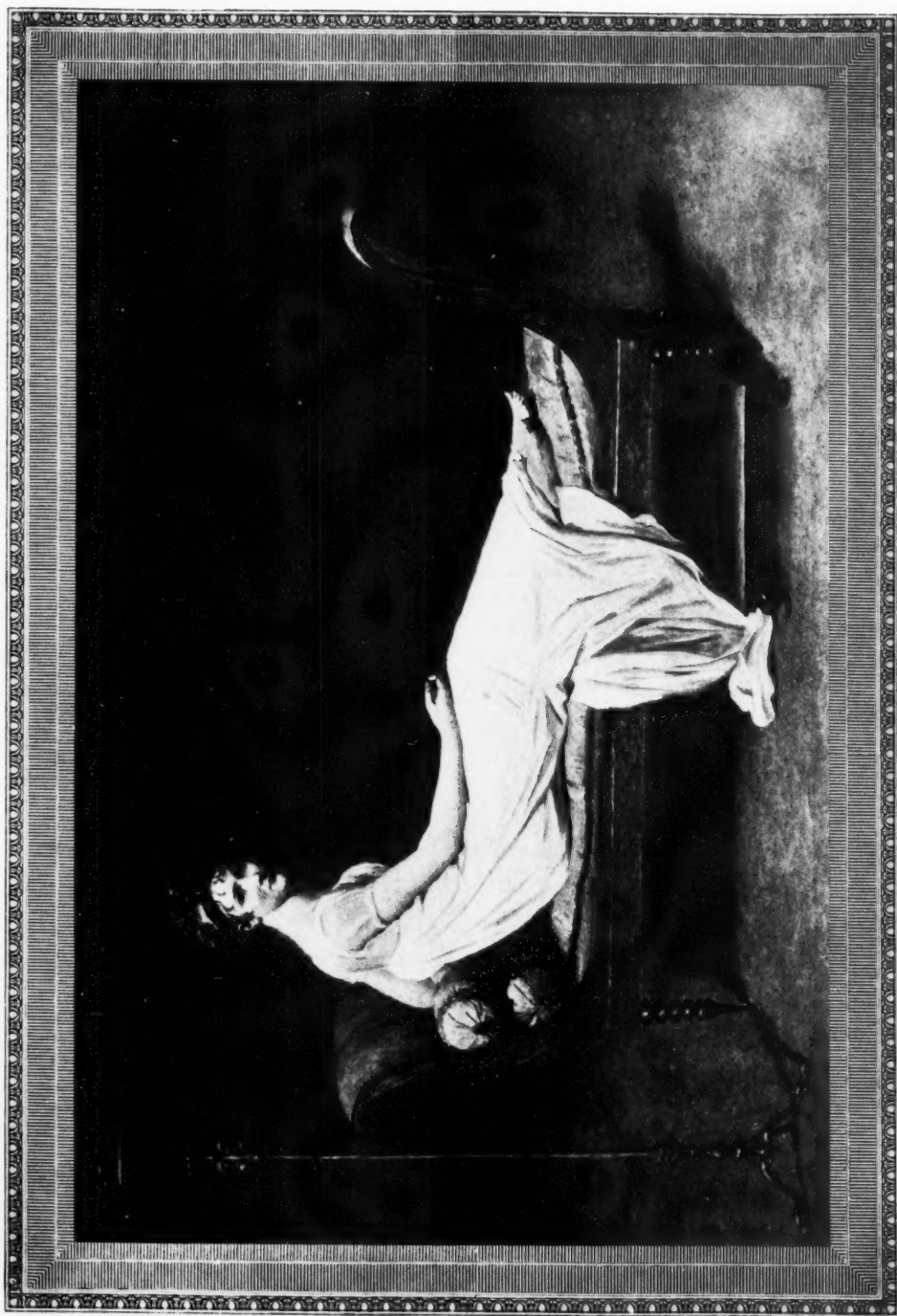
Meanwhile Bonaparte, desiring a sculptor, had found one to his liking in Houdon, a master whose fortunes had been wellnigh wrecked by the Revolution, for he was suspected of being favorable to royalty, and was "*tenu à l'écart*," as his biographer writes. Thus he was doubly lucky in winning the good will of his country's rising dictator, and, having given a fresh proof of his devo-

tion to the antique, by modelling a bust of his patron which might almost be mistaken for an old Roman work, he was soon the recognized chief of workers in the domain of statuary, his recognition in this domain growing yet wider when later he was made a Chevalier of the Legion of Honor. It happened also that, slightly prior to the founding of the Consulate, attention in Paris had been called to the output of two young architects, Percier and Fontaine, lifelong friends, who, usually designing in collaboration, had won by virtue of their eminently classical predilections the sobriquet of "the Etruscans." Napoleon, having early been delighted by some of their plans, began to employ the pair lavishly, the consequence being that they grew nearly as authoritative in their realm as Houdon in sculpture, David in painting. Besides, as "the Etruscans" were not only architects, but furniture-designers, and as their work in this department too gained the Imperial approval, they gradually acquired the leadership in craftsmanship. Another man who simultaneously became influential in this field, owing to the favor of Bonaparte, was Georges Jacob. Led by these three, the craftsmen of the time developed apace the archaeological tendencies of their Louis XVI forerunners, producing especially what to-day are probably the most familiar of all Empire things—the chairs and tables, clocks and mirrors, adorned with motives borrowed from the Book of the Dead, as well as from other Egyptian sources.

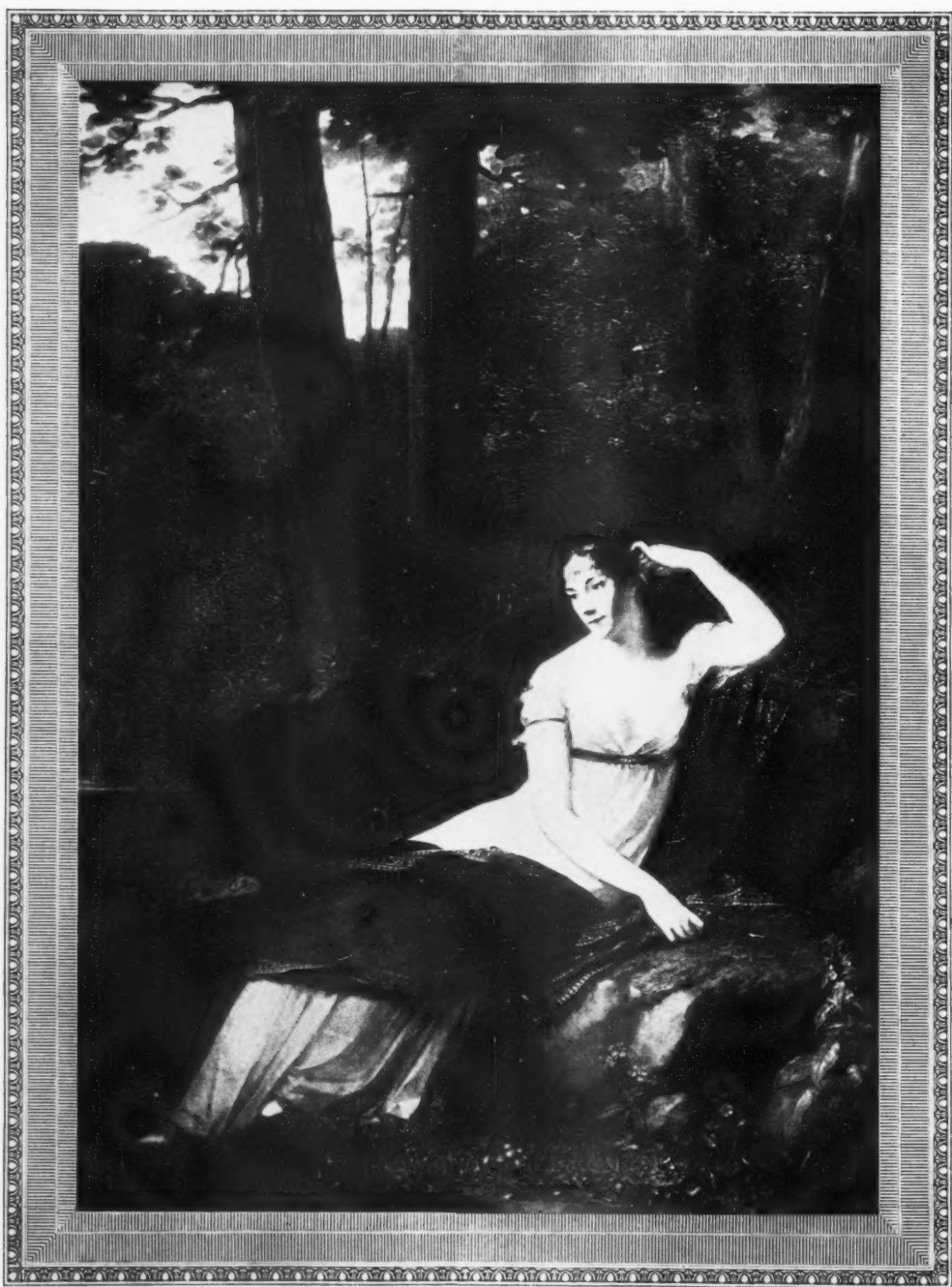
It is sometimes said that this fashion in decoration, which was still more pronounced in its era than the love of pseudo-Chinese articles had been in the period of Louis XV, was the direct result of Napoleon's Egyptian campaign. But although that is quite a misconcep-



PARIS AND HELEN
BY DAVID, IN THE MUSEUM OF THE LOUVRE



MADAME RECAMIER
By DAVID, IN THE MUSEUM OF THE LOUVRE



THE EMPRESS JOSEPHINE
BY PRUD'HON, IN THE MUSEUM OF THE LOUVRE

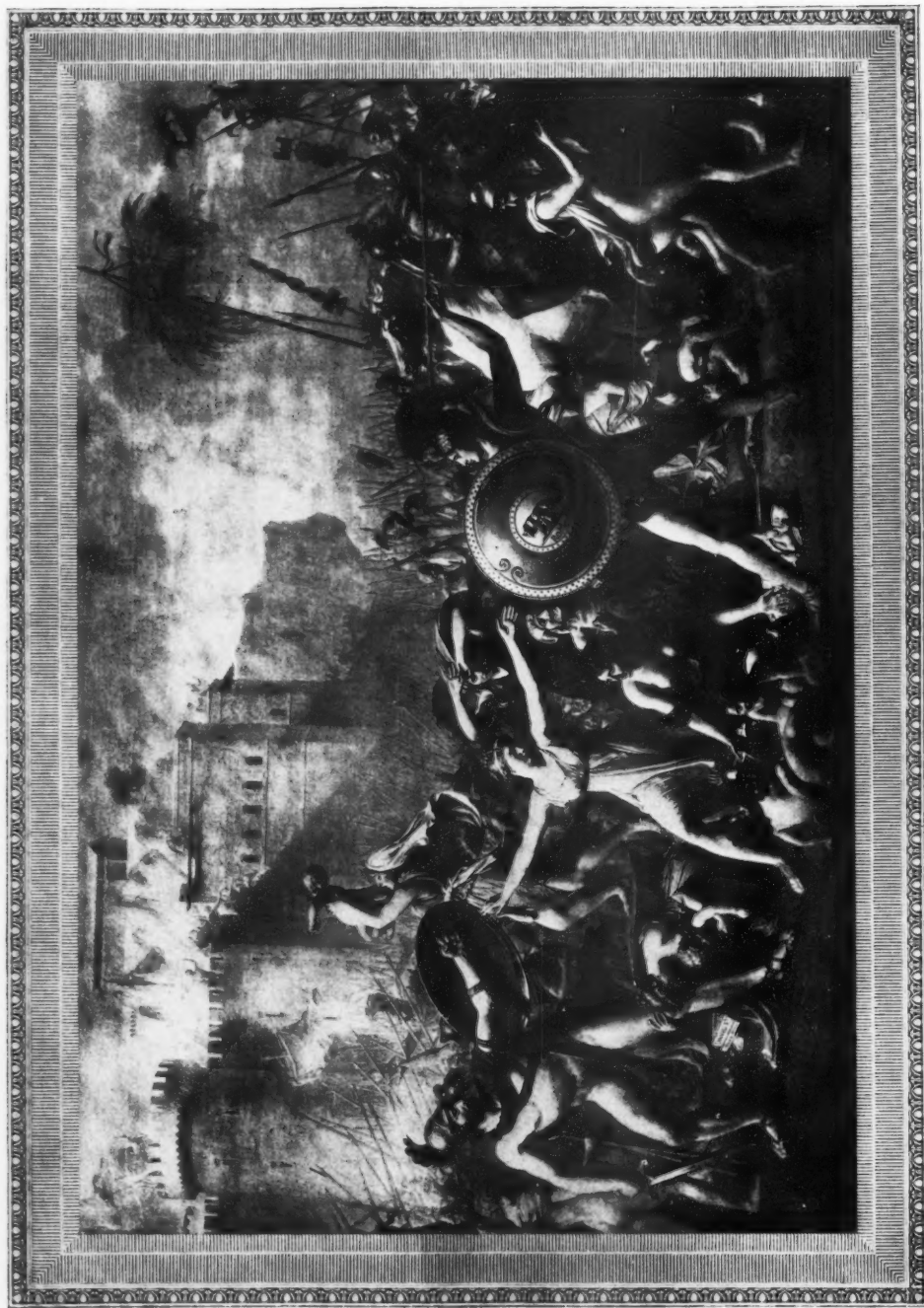
ART AND ARCHAEOLOGY

tion, for the style appeared during the reign of Louis XVI, it was undoubtedly nurtured to a material extent by the expedition to Egypt, which naturally gave French people a fresh interest in the art of that land, particularly as one of Bonaparte's very first acts, while there, was to make a collection of its antiquities. It should also be remembered that he was directly responsible for the coming from Italy to France of Canova, whose avowed worship of the oldest sculpture played a considerable part in promulgating and deepening that sentiment among Frenchmen. And then, apart from the actual leaders of the movement, the Emperor signified admiration for a great many men essentially involved therein; while in fact, setting aside Isabey—who was really a protégé of Josephine rather than of her husband—it may even be said that he countenanced artists of this sort exclusively. He commissioned Chalgrin to build the Arc de Triomphe de l'Etoile; he had his bust hewn by Chaudet, and also by Chaudet; he caused his own and his mother's likenesses to be figured by Gérard, Josephine's by Prud'hon; and, in addition to charging Gros to carry out a series of battle pieces, and to paint a full-length picture of Princess Lucien Bonaparte, he gratified his proverbial fondness for Ossian by calling on Girodet, and later on Dominique Ingres, for canvases illustrating that poet, while twice he sat to the last-named painter for his own portrait. It is to his eternal glory that he singled out such an exquisite worker, the favor he gave thus appearing the more honorable to him on remembering that Ingres, at the time of eliciting it, was still quite young, if not virtually unknown. The master, on his part, would seem to have retained ever a strong sense of gratitude to his early

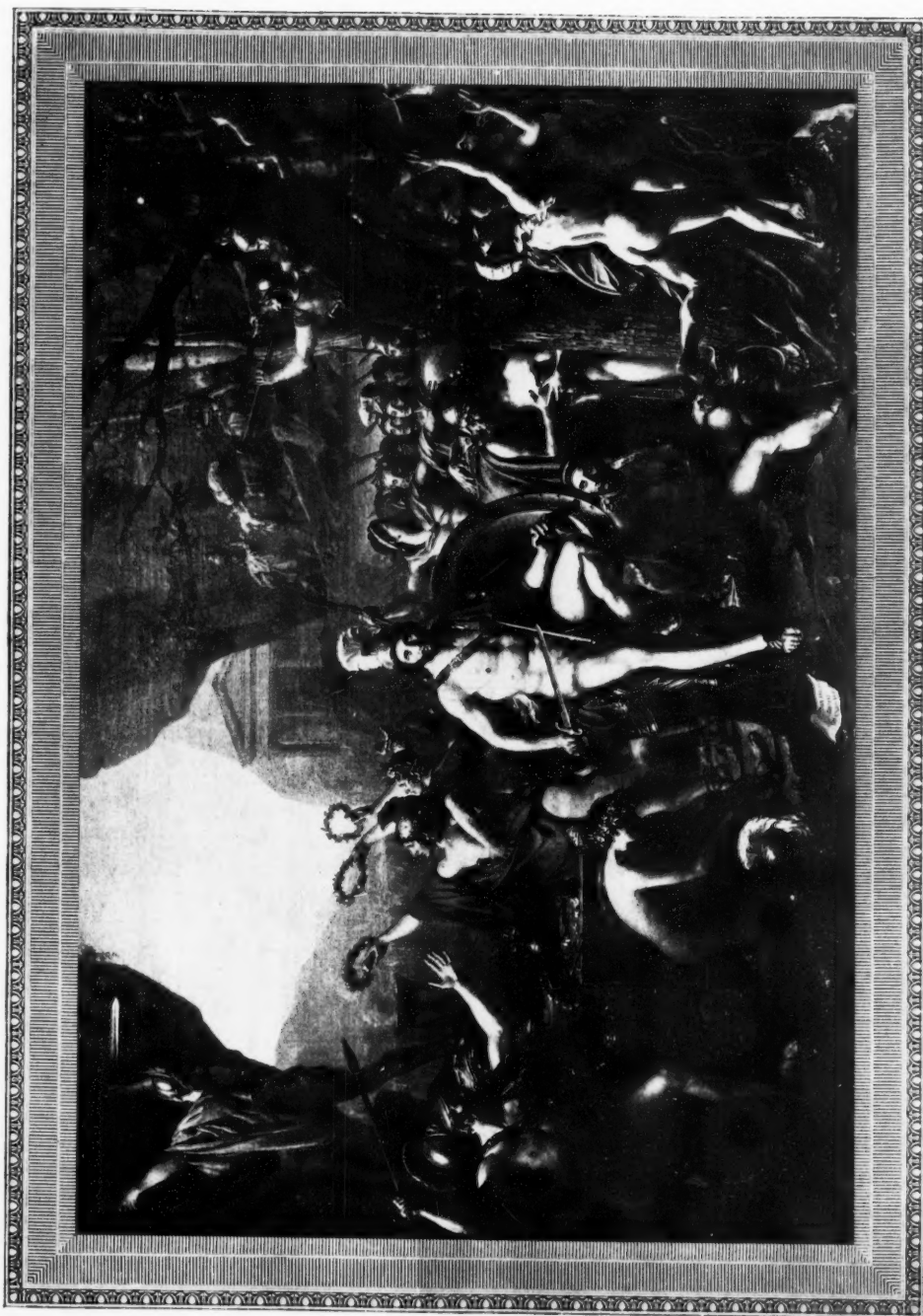
patron, for after the latter's death he paid him a noble tribute, painting *L'Apothéose de Napoléon*.

Yet it was largely because it received all this official patronage that the Empire convention gradually assumed despotic proportions—more despotic than the Louis XV one before it had ever acquired—and hence the fierce attack made on it by the Romantic School, whose rallying cry was "Who shall deliver us from the Greeks and the Romans?" The beginning of the end came with Bonaparte's abdication, for a little later David, finding himself hated as a friend of the ousted tyrant, withdrew hastily to Brussels, where he spent the rest of his life. And, reft of both their Mæcenæ and their chief, the Napoleonic school began to waver; while on Girodet's death Gros and Gérard, standing beside his grave, exclaimed together dramatically, with outstretched arms, that now nothing could stem the in-rushing torrent of Romanticism. Nor was it long before the prophecy was fulfilled, the death-knell of the tribe of David being rung when Gros drowned himself in the Seine, so imbittered was he by the savage criticism his erstwhile famous work was provoking.

A very brief reign, then, had the Empire theories, but how much which is nobly beautiful was produced by those who held them! What is rightly acknowledged as the best thing emanating from Percier and Fontaine, the Arc de Triomphe du Carrousel, is practically a literal transcript of the Arch of Septimius Severus at Rome, most of the other fine buildings of the time belonging also to this class of frank imitations. The architects, however, merit all praise for duplicating their models well; while many of the craftsmen manifested this talent no less remarkably, some of them reproducing Etruscan bronzes so ex-



THE SABINES
BY DAVID, IN THE MUSEUM OF THE LOUVRE



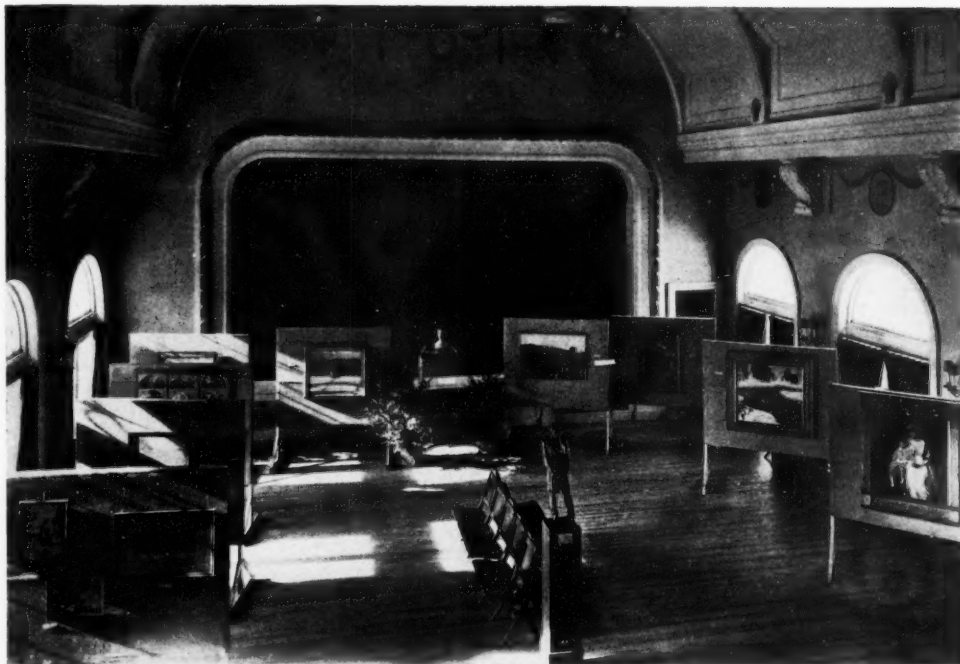
LEONIDAS AT THERMOPYLÆ
BY DAVID, IN THE MUSEUM OF THE LOUVRE.

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quisitely that their works pass occasionally as being genuine pre-Christian. A number of the more original craftsmen, on the other hand, pandering to that desire for show which inevitably appeared during the latter part of the Empire—thanks to the prominence of a class who had made fortunes quickly—ruined the simple shapes they used by garnishing them far too elaborately. Georges Jacob himself was not free of this fault, while Percier and Fontaine were by no means innocent either, as may be learnt from a mere glance at their book, *Recueil de décorations intérieures*. Nevertheless, it is difficult to agree with Havard when, in his invaluable *Dictionnaire de l'ameublement*, he heaps unmitigated scorn on what he calls the false taste of the Empire. Every pronounced departure in art is accompanied in time by excesses, easily pointed out and criticised; and while the best furniture of the period of Louis XVI is far superior to the finest of Napoleon's day, this too is memorable. That, above all, which is wrought with mahogany, reticently decorated with bronze-gilt mounts, has a singular air of stateliness and distinction, with its avoidance of the curve, its insistence on the straight.

Still, the real flower of the Empire movement is its pictures and sculpture. The incomparable Ingres is commonly placed by historians, not in the Napoleonic, but in the Romantic coterie, and it is true that this School admired him enthusiastically, hailing him as one of the first rebels against the iron rule of David. It was only in the matter of color, however, that he really greatly rebelled, while his ardor in collecting

antiquities links him closely to the characteristic Empire artists. Much has been said about the comparative lifelessness of the art of this period, both in statuary and in painting; but in the house of art there are many mansions, and, if the Napoleonic school espoused a curiously narrow creed, they realized their own ideals perfectly. Thrusting aside, on the one hand, the elegance of the Louis XV group, taking no thought, on the other, for the strong illusion of reality deified by the Romantic School, and aiming instead at finish, repose, and severity, at a look of aloofness and remoteness, they achieved these lofty, noble, and time-honored qualities in generous measure. It would be unjust to say that their triumphs in this, and other particulars, were merely the outcome of their accomplished, and passionate emulation of the antique; it would be unjust to say that these masters had nothing of their own to express, no personal message to utter. Unconsciously, perhaps, they attained—this being just what all the fervent chroniclers of Romanticism have failed to perceive—the complete and adequate crystallization of a given attitude to life: that strenuous and serious temper which, dawning in France a little before the advent of Bonaparte, was fostered by the discipline of his stern rule. He, as Chateaubriand writes, “appeared at the incoming of a new world,” yet his thaumaturgic military exploits savour more of the remotest past than of the modern times, and his glittering career would have been incomplete indeed, had he not helped to turn back the clock, as it were, where the graphic arts were concerned.



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THE LITTLE THEATRE, DARTMOUTH COLLEGE
DURING THE EXHIBITION OF CORNISH ARTISTS

EXHIBITION OF CORNISH ARTISTS

GEORGE BREED ZUG

THE Department of Fine Arts of Dartmouth College, Hanover, N. H., held in January the first representative exhibition of original sculpture, painting, and illustration by artists of the summer colony at Cornish, N. H. Though separated by less than twenty miles, the artistic and the academic communities had been virtually strangers to each other. The variety and beauty of the collection made an immediate appeal to the campus and the community; students who had ig-

nored all previous art exhibitions came repeatedly, and school children and shopkeepers as well as people from up and down the valley showed a keen appreciation of the opportunity. For the Little Theatre and five of the adjoining club rooms in Robinson Hall became suddenly glorified by the genius of Saint-Gaudens, French, Adams, MacMonnies, Manship, Alexander, Cox, Platt, Parrish, Metcalf and others.

From the Saint-Gaudens studios there were the life-size bust of Sherman,

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MARBLE BUST, BY HARRY D. THRASHER
IN THE EXHIBITION OF CORNISH ARTISTS AT DARTMOUTH COLLEGE

the head of the Adams Memorial, reductions of the "Lincoln" and the "Puritan" together with nine of the exquisite low reliefs. Daniel Chester French not only sent his "Lincoln" from the original model, but also left as a gift to the department his bust of "Emerson." Herbert Adams' original plaster bust "La Jeunesse" was one of his five contributions. Frances Grimes sent two beautiful heads in colored plaster. Reductions of the "Shakespeare," the "Nathan Hale" and the

rish's six large "Fairy Tales" in oil. John W. Alexander's landscape of supreme simplicity and idyllic beauty found a very large group of ardent admirers. In contrast, but also much liked, was Charles A. Platt's "Cornish Landscape" with its far-reaching view over hills and down streams. Willard Metcalf's autumn landscape gave still another contrast. Jonas Lie's "Silent River" and "Lobster Boats" brought other notes of color and of nature. Figure painting was represented by

"Boy with a Heron" gave a definite idea of the art of Frederick MacMonnies. The charm of the small bronze figure was presented by Elsie Ward Hering's "Boy Teasing a Frog," by Henry Hering's "Running Diana" and "L'Allegro," by Herbert Adams' "Debutante," by Bessie Potter Vonnoh's "Italian Mother and Child" and "The Dance." Harry D. Thrasher sent a life-size bust of a woman in marble and a delightfully amusing "Young Duck" in plaster.

The sculpture of Paul Manship was one of the sensations of the exhibition. His "Centaur and Dryad," "Satyr and Sleeping Nymph," and "Wrestlers" were always the center of a charmed group of students. Their attractive power was only second to that of Maxfield Par-

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William Howard Hart and by John W. Alexander; portrait painting by Louise Cox and by the beautiful miniatures of Carlotta Saint-Gaudens and Lucia Fairchild Fuller. There were also studies for mural decorations by Kenyon Cox and by Barry Faulkner. There were etchings by Stephen Parrish and by Charles A. Platt and photographs of country places by Charles A. Platt and of gardens designed by Ellen Shipman. Altogether there were one hundred and twenty-five numbers.

The little exhibition with its range and beauty, its accessibility, its suggestion of intimacy as coming from neighbors and suddenly set in a familiar place all combined to arouse and stimulate an interest in works of genuine beauty which must have a far-reaching effect on several hundred young lives.

It is perhaps significant to note that in none of the exhibited works was there



YOUNG DUCK. HARRY D. THRASHER



ROOM OF BRONZES, BY SAINT-GAUDENS AND HIS PUPILS



RUNNING DIANA, BY HENRY HERING

ART AND ARCHAEOLOGY

the faintest suggestion of any of the bizarre fads of recent years. Of the contributors, Thrasher, Faulkner, and Manship have but recently returned from three years' study as fellows in the American Academy in Rome, and it seemed a happy circumstance that in this exhibition at an American College there should be included the works of former students at the American Academy.

A list of exhibiting artists is given below. The figures indicate the number of works representing each.

Sculptors—Herbert Adams (5); Daniel Chester French (3); Miss Frances Grimes (2); Henry Hering (3); Elsie Ward Hering (Mrs. Henry Hering) (1); Frederick MacMonnies (3); Paul Man-

ship (4); Augustus Saint-Gaudens (15); Harry D. Thrasher (2); Bessie Potter Vonnoh (Mrs. Robert Vonnoh) (3).

Landscape Architects—Charles A. Platt (6); Ellen Shipman (Mrs. Louis Shipman) (11).

Painters—John W. Alexander (2); Kenyon Cox (18); Louise Cox (1); Barry Faulkner (6); Henry B. Fuller (2); Lucia Fairchild Fuller (Mrs. Henry B. Fuller) (3); William Howard Hart (2); Jonas Lie (2); Willard L. Metcalf (1); Charles A. Platt (1); Carlotta Saint-Gaudens (Mrs. Homer Saint-Gaudens) (4).

Illustrators and Etchers—Maxfield Parrish (10); Stephen Parrish (7); Charles A. Platt (8).

Dartmouth College



SATYR AND SLEEPING NYMPH, BY PAUL MANSHIP



AMBLESIDE—BRADLEY BRIDGE
IN THE LAKE DISTRICT OF ENGLAND

THE ROMAN FORT AT AMBLESIDE, IN THE LAKE DISTRICT OF ENGLAND

IDA CARLETON THALLON

TO the student of Roman History, a most illuminating impression is given by the maps of civil and military Britain in Professor Haverfield's *The Romanization of Roman Britain*. Here in graphic form we see the country divided sharply into two districts overlapping at a few points but practically as clean cut and separate as if a formal barrier existed between them.

In Cæsar's description of Britain a clear distinction is made between the more civilized district of the east and south, where to a considerable extent the population was akin to its continental neighbors and shared many of the features of their civilization, and the wilder tribes of the outlying parts who were still in a pastoral and unsettled condition. In the so-called civil districts of Britain the Romans during their three or four hundred years of occupation since the Claudian conquest had not been compelled to deal with savage people. The Britons who had been accustomed to town life, agriculture, trade and commerce became Romanized to a great extent. The evidence of architecture, language and art all show this. Rome's real problems lay in northern and western Britain and there are many reasons why the study of the military occupation of Britain is more interesting than that of Britain in its civil aspect.

We must always remember that Britain was provincial in many senses of the word. In the days of Pytheas of Marseilles it was the remotest spot known by personal investigation. Pytheas apparently circumnavigated the

Island. *Ultima Thule*, which modern authorities are inclined to identify with Iceland, Jutland, Scandinavia, or one of the Shetlands, is called the most northerly of the British Isles. In the time of Horace the distant Britons are coupled with the Persians as the extremes of empire. In later writers, Britain is apparently a place far away from true civilization in spite of Juvenal's allusions to things British, from whales to kings. Martial boasts that his verses are recited even in Britain. When the barriers in the north were erected they marked plainly the limit between the great world-state and the barbarians.

But not only were its remotest parts unacquainted with Roman political and social ideals and untouched by the centers of Roman dominions, even the more peaceful civil districts which had become considerably Romanized never reached the same standard of achievement as did many of the other provinces. If we compare the importance of Britain with Spain or Gaul, we are forced to admit that it must have been a relatively insignificant place during the later empire. While Spain, Gaul and Africa were centers of learning and literature, we have yet to hear of a great British writer or poet, of universities, of great statesmen, or great generals. There were one or two pretenders to the purple in the later days of the empire, but that is all. And that is why, interesting though the Roman remains in southern Britain undoubtedly are,—remains of towns and villas and city walls,—there have been found no

ART AND ARCHAEOLOGY



LAKE WINDERMERE

great structures like those which dot the landscape in Africa or Gaul, no great amphitheatres or temples, no triumphal arches or columns. But, we may ask, is it not possible that such structures once existed and have disappeared as a result of later successive occupations of the sites? It is hardly likely. In the first place there were few cities of important standing in Britain, only two municipalities and three colonies. The rather small provincial town was the typical settlement, for example, Venta Silurum (Cærwent), Calleva (Silchester) or Viroconium (Wroxeter), which were busy places built on the regular Roman plan, and included within their limits typical basilicæ, fora, and baths, but were never rich or elaborate.

It is a comparatively insignificant civil Britain which we find, with its smaller copies of the big cities of the Continent, bearing the unmistakable Roman stamp yet hardly including important centers.

But when we turn to military Britain, we see Rome at her best. I have not visited the line of the great Limes, but nothing I have seen in Italy compares with Hadrian's Wall in typifying the dominant strength of the Roman military power. The great frontier barrier, the military way, the massive forts, the minor defenses, the supplementary outposts, all have stamped upon the surface of Britain their undying impression. Both Walls have been thoroughly and carefully explored again and again, yet in spite of this they retain

ART AND ARCHAEOLOGY

their eternal freshness and the traveller upon them feels the thrill of discovery and exploration. It is, however, not with the more obvious and familiar of these works that the future study of Roman Britain lies. The chief military centers, the headquarters of the three legions, Chester, York and Caerleon, have been so continuously inhabited that the probability of further discoveries is slight. The outposts and the smaller forts are what now occupy the attention of the scholar. There he may sometimes hope to investigate a virgin field, and while often the finds may be insignificant in quantity or quality and the fort may contribute little or nothing new to our knowledge of military architecture and engineering, the cumulative effects of such evidence must be of importance. Progress is constantly being made in determining the extent and duration of Roman dominion in certain districts of the north and west. While the chances are that the general scheme has been pretty well mapped out and few sites will come as surprises to the investigator, the thorough exploration of these recognized places offers abundant fields for work and study. In turning over the pages of the earlier travellers, Camden, Gordon, or Horsley, we find that a great many places were known to them in which the outlines of a settlement might be seen and whence coins, inscriptions and minor objects have come to light. In later years more or less systematic excavations have been undertaken, sometimes with the unfortunate result of merely scratching the surface or failing to report carefully the sources of the various finds. As the excavators of a century ago knew nothing of the value of pottery as a guide, and little of architectural detail or the significance of stratification, their accounts are very unsatisfactory. In

other cases, the sites have suffered grievously at the hands of the seeker for well-cut stone, of the farmer or ploughman, of the builder of towns, roads or railways.

Fortunately at the present time, these ruins are treated with respect and care and trained excavators undertake the work so that no details are lost which help us to reconstruct a coherent and unified whole. A glance at the map of military Britain will show that the stations all lie in the Midlands or along the west coast. There are none east of the line of the Ouse, as the east coast was in no danger of invasion, but a network of roads extends from Chester as far as and even beyond the limits of the Wall. The jagged line of the west coast with its firths which afforded good harbors, the possibility of raids from the



EXCAVATIONS AT AMBLESIDE: CORNER OF
INTERIOR BUILDING

ART AND ARCHAEOLOGY



EXCAVATIONS AT AMBLESIDE: PRÆTORIUM

uncivilized tribes in Ireland, the need of protection against those who might outflank the barrier of the Wall by coming through the peninsula of Galloway, and thus, by crossing the Solway at its widest parts, make an attack on the country immediately west and south-west, rendered strong defenses of this section an imperative necessity. These coast forts are connected by a road, while a series of two or three camps linked each of them with the main road which runs almost due north and south from Chester via Lancaster to Carlisle. Thus the principal passes through the country now known as the Lake District were controlled by firm military defenses. The wild mountain tribes were to be kept in order by small centers of Roman power. A fort at the junction of the main road and a cross-road leading inward from the coast

must be a strong one, and such was doubtless the fort near Ambleside at the head of Lake Windermere whence the Wrynose Pass leads across to the sea, passing Hardknott midway and terminating in a Roman station at the site of Ravenglass.

It is this fort, close by Waterhead, where excavations have been in progress during short campaigns in 1913 and 1914, that I propose briefly to describe. Professor Haverfield believes that it was of purely military character and that no town or settlement of importance grew up about it. The report of the 1913 excavation by Mr. R. G. Collingwood, with a brief introduction by Professor Haverfield, is a reprint of the Cumberland and Westmorland Antiquarian and Archaeological Society's *Transactions*, Vol. XIV., New Series, and forms the basis for this account supplemented by my own observations and photographs made during a recent visit. Since this article was written a brief account has appeared in *Roman Britain in 1914* (Haverfield).

No rash soul would venture to suggest that the Romans chose their sites because of the natural beauties of a place or in order that the leisure hours in a camp might be diverted through admiration of the surrounding scenery. Yet that is the first and overwhelming impression one gains of this spot. The camp lies in what is now low ground, close by the confluence of two small streams; to the north are a few low rocky knolls and it has been suggested that the old bed of the Rothay may have formed a defense towards the west. The ground rises slightly towards the east up to a hill the other side of the modern road, the south lay open towards the lake, the margin of which is now distant some four hundred yards, and the ground thereabouts is marshy. Re-

ART AND ARCHAEOLOGY

mains of a peculiar sickle-shaped stone structure about 250 feet long at the head of the lake may have served as a sort of dam or breakwater or possibly a quay, although the lack of any connecting road or causeway, and the rough character of the structure which is built of cobbles and boulders makes this a less probable suggestion. It is not known surely whether this is of Roman date, but as it was useful only in connection with the fort it is difficult to say who else may have put it there.

The site of the fort has not only a magnificent view, straightaway down the lake, but also to the west and northwest where it is backed by splendid mountains piled up one behind the other and hardly suggesting that a pass may be found threading through them towards the western sea.

The approximate area of the camp was about 420 by 300 feet. Generally speaking, the fort conformed to the plan in use along the line of both Walls in the north, namely, a rectangular structure with rounded corners, strengthened by towers with four gates placed so that the passages through them would intersect in the middle of the camp, and with a ditch or ditches and rampart surrounding the whole. Although the southeast tower and parts of all four walls are gone, there is no difficulty in following the outline around the camp. The fort was surrounded by two ditches, the axes of which were about 15 feet apart, while each ditch was approximately 6 feet deep and 15 feet across the top. In the ditch bottoms were found quantities of twigs packed with clay into the gravel to make a firm flooring. There were also flat slabs of oak which may have formed a palisade, as well as oak stakes that had been pointed and driven into the ditch bottom to make it impassable.

This method was sometimes employed for defenses, *e. g.*, by Cæsar at Alesia, and also at Rough Castle on the Antonine Wall where the structure antedates the vallum itself and may even be part of a defense erected by Agricola. The arrangement of these stakes transversely and not longitudinally in the ditch makes this explanation of their purpose by no means certain. The berm between ditch and rampart was about 15 feet wide and faced with roughly cemented stone, while the rampart rested on a foundation of flagstones and clay and both the inner and outer faces were laid up in courses. Some of the stones in the lowest course are as large as five feet in length. This course projects four inches beyond the upper courses, a structural method used in certain places on Hadrian's Wall. The width of the rampart varied from 3 feet



EXCAVATIONS AT AMBLESIDE: THE GRANARY



AMHESIDE: THE BEAUTIFUL VALLEY OF THE ROTHAY

ART AND ARCHAEOLOGY

8 inches to 6 feet, the maximum being at the corner towers. The chief interest in these towers is the stratification which shows successive rebuilding in various periods. The gates formed one important feature of the three weeks' digging during the spring of 1914. The east gate was apparently double and its spina still shows; the south and north gates were single, about 9 or 10 feet wide, and in the threshold of the south gate the socket-holes may be seen. No guard chambers have been found in connection with the gates, a noteworthy contrast to the Wall forts in which these structures were invariably present. Another striking difference with the Wall structure is in the stone and mason's work. The quarries of Northumberland and Cumberland afforded the builders a plentiful supply of excellent stone and the beautifully cut blocks of the rampart and fortresses furnished materials for the neighboring farmers to use centuries later in building their houses and barns. The stone used at Ambleside is of a local variety which does not cut into neat blocks of uniform size and the resulting effect is one of untidiness and instability. Doubtless it served its purpose well enough, but one misses the trim and accurate masonry of the Wall. An exceptionally good piece is the corner of one of the interior buildings in which one course is neatly bevelled and all the stones symmetrically cut and laid (page 215).

The most recent excavations have brought to light some of the buildings of the interior and the workmen were busy laying bare the *prætorium*, or *principia* as it is perhaps better named (page 216). Hardly enough of the tangle of walls has yet been uncovered to show whether they deviated from the normal group of forum, colonnade, sacellum and treasury. A fine long



EXCAVATIONS AT AMBLESIDE: STEPS TO TREASURY

building, evidently a storehouse of the type familiar at Corbridge, Borcovicus and Castle Cary, has been partly uncovered and clearly shows the small buttress walls (page 217). One interesting feature is a small rectangular room southwest of the *prætorium*, below the level of the ground and reached by a flight of three steps (page 219). This was called a temple by the amiable old custodian, but it probably was a strong room or treasury like the one with the vaulted ceiling at Cilurnum. As far as I can discover no temples similar to this have been found in Roman-British excavations.

The two brief campaigns have brought to light a number of things of interest and value to the student of history. The minor objects discovered and now collected in a little museum on the spot

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belong chiefly to familiar types. The pottery was mostly bowls, cooking pots, beakers, and funeral urns of common coarse wares in black, gray or red, Samian ware, plain and stamped, but none with potters' marks. There were roof tiles of terra-cotta or stone, and numerous small objects, quantities of large iron nails, lead bullets, fragments of glass, bronze buttons and other small objects. The coins included a sestertius of Trajan with the inscription *Parthico* which dates it 116-117 A. D., a minim of Constantine II, a silver coin of Julia Domna and one of Faustina.

No opinion has yet been expressed as to the probable date of this fort, but the pottery extends from the early second to the early fourth century, within which period the coins also fall. It seems then to belong to that large group of structures raised before the middle of the second century.

By that time both Hadrian's Wall and the Antonine Wall had been constructed, and the latter of these was abandoned again after about twenty years. It is more than likely that this fort when once established continued to be garrisoned until the close of the Roman occupation. Its situation was too important to abandon as long as the Romans wished to keep their hold over the unruly tribes of these mountain districts. The most recently discovered evidence imparted in a letter from Professor Haverfield states that traces have been found of an earlier fort-structure which may in all likelihood be connected with Agricola. That would be one more

example of how Agricola seldom neglected a chance of occupying any desirable strategic position, but located his forts with a keen and unerring eye for a strong situation. The results of excavation tend to show that not only did he construct his chain of forts across the Isthmus from Forth to Clyde, and even extend them to the north of this line near where the battle of Mons Graupius must have been fought, but that along the routes to the north, both on the east side up the so-called Watling Street through Corbridge, *Habitancium*, *Bremenium* and *Newsteads* and on the west, either via the coast or inland through Manchester, Lancaster, Overborough and Windermere to Carlisle and Birrens his lines extended, connecting the remote outposts with the bases of supplies which must have been even more important in the pioneer days than after they were defended by the great barriers so many miles to the north of them.

Ambleside then originated as a frontier and military post. It would perhaps be premature to base many conclusions on the evidence of a few weeks' digging, but the finds so far suggest little in the way of luxury. Doubtless the difficulties encountered with the hill tribesmen were enough to occupy all the interest and attention of the camp. If the enemy broke through the line of defense they would make havoc with the country in the interior and therefore the responsibilities resting on this garrison must have been great while it played the part of sentinel.

Vassar College

ART AND ARCHAEOLOGY



THE GRAVE OF BAUDELAIRE

A FIGURE prone wrapt in its funeral shroud
Its ghastly fingers with their shrivelled mold;
No pillow 'neath the head; those eyes tho' cold
Should greet the azure sky and floating cloud,

Welcome the dawn, and watch the stars that crowd
The heavens at night; those weary eyes unfold
On all the beauties that a world can hold
To cheer a soul by life's great sorrows bowed.

But no. Above the saddened poet's head,
No mark of hope, no emblem strong to save;
Intensely fixed on that eternal bed

A human monster's sunken eyes;—below,
A vampire,—stiff glazed wings and shrunken toe;
The visionary horrors of the grave.

CLARENCE STRATTON



THANATOS, IN THE NEW MUSEUM
OF THE CONSERVATORI PALACE, ROME

THE AUDITORIUM OF MAECENAS

ANNA SPALDING JENKINS

THE lover of Horace must always lament the insufficient knowledge of the private life of his characters. It is far easier since the publication of Professor Dill's books to imagine the country life of the gentleman of Gaul than to image in the mind's eye the city of Mæcenas and Horace. Lanciani's charming chapter on the parks and gardens of Rome had roused a desire to attempt the reconstruction, in my notebook, of one of the few bits left us in Rome of the days of Horace, —the so-called auditorium of Mæcenas.

This building is on the via Merulana not far from the Palace Field-Brancaccio, and so within the limits of those gardens of Mæcenas on the new-made land, outside the Servian wall, which Horace mentions as making such a welcome change in that part of the city (Sat. I, 8, 14). Aside from the interest excited by this clear reference of the poet laureate to the gardens in which it stood, the size and shape of this little edifice arouse our interest.

The building is rectangular, about 24 metres long and 10 metres in width, with a semicircular apse at the western end. Apparently it was in ancient times, even as now, half its height below the level of the ground; this is proved by the inclined plane which leads to the entrance from the upper ground level. The floor had a mosaic pavement, which was later, if one may judge by adhering fragments, covered with marble. The apse is filled for half its height by an arrangement of steps suggesting the cavea of a theatre. These, like the walls, are built of opus reticulatum of the best period.

There are six large niches on the lower half of each side wall; while five others not so deep are above the steps in the apse. When discovered these niches as well as the walls above and between were covered with paintings, which have unfortunately disappeared. From drawings made at the time of the discovery (1874) we can see that the scenes were of gardens and landscapes. Mau compares them to the "third Pompeian style" and therefore considers them as belonging to the reign of Augustus. It is an interesting fact that Pliny mentions an artist, Tadius, as employing during the reign of Augustus this style of decoration. We find also similar designs in the decoration of the Villa of Livia at Prima Porta.

There is no way of determining at this time what sort of a roof the building originally had; a barrel vault with openings to admit the light, a vault over the apse and no roof on the rest of the building, are the varieties suggested; each one has something in its favor but no one has been proven.

The popular name "Auditorium," by which the edifice is known in the manuals of topography, is due to the theory put forward when it was first published (Bull. Inst. 1874) by Vespignani and Visconti. There is little doubt that could we tell for what the steps in the apse were used, we should know the secret of the use of the building. These scholars referring to the well-known habit of authors of the Augustan age to recite to their long-suffering friends, and to the use of the "odeum" as a place for recitations, conclude that the great literary patron of



WHITE MARBLE RHYTON
IN THE MUSEUM OF THE CONSERVATORI PALACE, ROME

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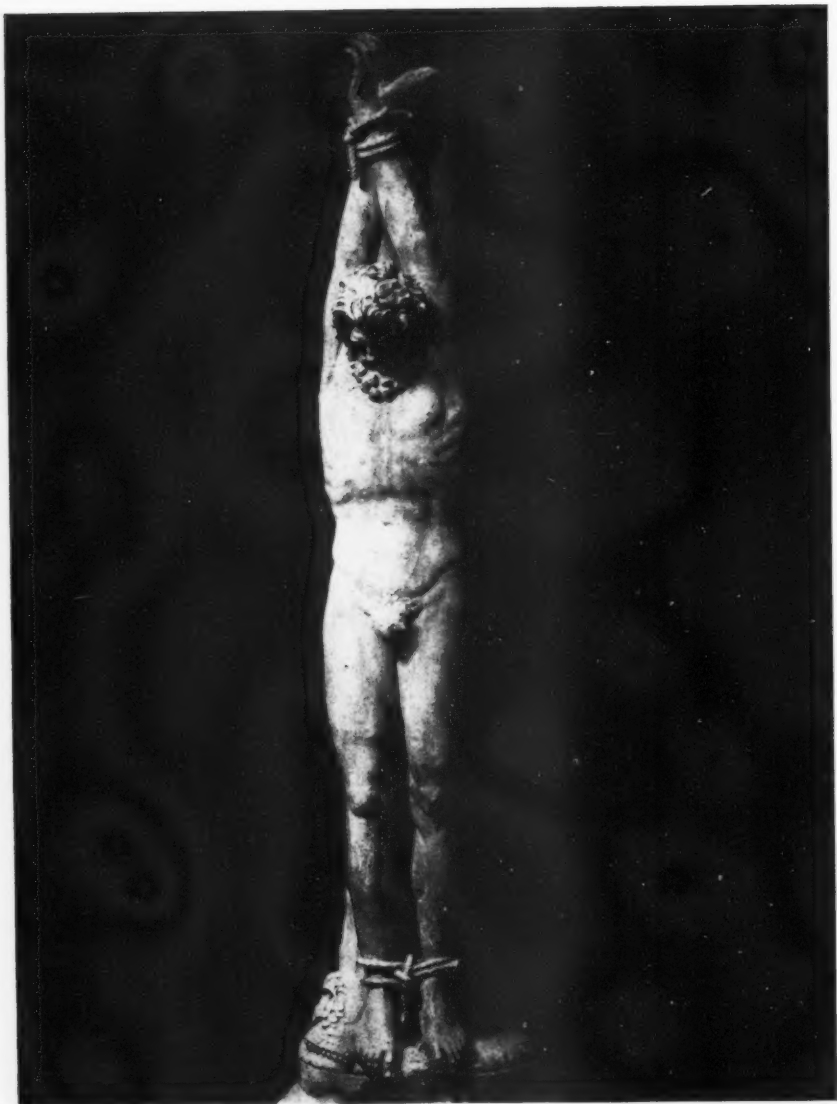
the early empire built a private auditorium in his new gardens on the Esquiline. The steps they explain as seats for the "claque" and the floor space (some 240 metres in extent) they imagine covered with chairs for the guests. The absence of pattern in the mosaic pavement is an argument (so they say) in their favor, for since it would be covered by chairs this lack would pass unnoticed! Thus an invitation to read in the gardens of Mæcenas would convey the subtle compliment of assuring one of a stable audience of over three hundred people. (The speaker when reciting would have blocked the exit.)

In opposition to these savants we have the view of the late Professor Mau. While admitting the usual use of an odeum, he challenges his confrères to prove that such a building was ever erected in connection with a private house. He affirms that the building as a whole is most unsuitable for use as an auditorium because of its rectangular shape, and the fact that the floor does not slope and that there is no evidence of platform for a speaker. Also he calls attention to what would have been the great awkwardness of a speaker's entrance. The condition of the side walls does not allow us to postulate any other entrance than those which we see at the rectangular end; therefore the speaker would have entered directly in the face of his audience.

He adds further that in every theatre, no matter how small (as in Tusculum, Fiesole, Pompeii), every cavea had its own entrance steps. Those in the apse have nothing of the kind. Agreeing with Professors Vespignani and Visconti in this, that "the steps dominate the room and give it character" Professor Mau suggests that the edifice was for the exhibition of particularly choice plants or objects of art, which

could be easily exhibited by placing them on the steps of the apse. He compares this arrangement not to the cavea of a theatre but to the counters of the shops in Pompeii, which were admittedly for the display of goods or the holding of utensils. This view of the purpose of the building has the additional merit that by it the wall paintings of plants, etc. in the niches would be in harmony with the objects to be displayed. So many objects have been found in the vicinity which have sufficient merit to have been thus displayed that the theory is commended by its reasonableness. Helbig enumerates as worthy of artistic criticism at least six marbles in the Conservatori palace, which were found in or near this auditorium.

One of the most unusual of these marbles, shown in the room of the Horti Lamiani in the Conservatori Museum is a white marble rhyton (page 224). The horn resting on the leaves of a water plant ends in a chimera; its upper part is adorned with reliefs of a dancing Bacchante. The opening for water which would pour out over the leaves proves its use as a fountain. While the fact that the upper part of the basin (above the water connection) was carefully hollowed out, suggests to Helbig that it also was used to display plants whose bloom and foliage would contrast charmingly with the whiteness of the marble and be enhanced by the water falling just below. "Pontios, an Athenian," has signed his name as the artist who designed it, and both the style of the letters and the carving of the whole allow us to date it in the reign of Augustus. In the same room is a Marsyas of pavonazetto marble, tied by his wrists to a tree (p. 226). Found near the auditorium it is conjectured to have formed part of a group with an



MARSYAS, IN THE MUSEUM
OF THE CONSERVATORI PALACE, ROME

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Apollo; perhaps also with a Scythian, like the one in the Uffizi. The statue standing near these (page 222), usually called an "Eros," has occasioned much discussion. As the article in the right hand was at first supposed to be a *plectron*, it was restored by placing a lyre in the left hand. Professor Visconti, who caused this restoration, thinks it similar in pose and modeling of the head to the Vatican Cupid and refers it to an original of Praxiteles. It is now usually agreed that this restoration is unlikely because of the size of the fragment of the "plectron" and that it is more likely a Thanatos. In this case the fragment would be part of an inverted torch and the other hand might have held a bow.

There are several other objects, some in the various rooms of the museum, some in the auditorium, which have been found at different times in the immediate vicinity, and which collectively give us an idea of the taste and style of the period. An Amazon head of the Polyclitan type is one. Another is a Melpomene, obviously from the same model as the one in the Vatican "Hall of the Muses." A serpentine dog, standing now in a court in the Museum of the Conservatori, is supposed by Visconti to have been one of a pair that guarded the door.

What would we not give to be able to wave the wand and bring back the

terraces, the close-cropped hedges, the fantastically trimmed trees, and the flowers and grass that once encircled this tiny building! Can you not see Mæcenas, as on some lovely Spring morning, when the leaves though fully out had not yet lost their fresh greenness, he leads his friend Horace and the few intimates honored with an invitation for the "private view" back of the mass of foliage which has been acting as a screen, to the tiny edifice just completed? The sun is shining full on the rectangular part of the building; on the steps of the apse are the choicest blooms of the gardener's skill and behind, the charming frescoes of Tadius form a background so dainty as to deceive the eye into imagining that the niches are windows into the garden. The Marsyas and Melpomene with the Thanatos, latest additions to Mæcenas' private collection, are displayed in the sunshine on the floor in front of the cavea; while plants in the window boxes of the niches on the side walls give the last touch to the artistic setting designed for this *mise en scène*. The gleaming white of the rhyton as it stands pouring water into the basin by the door could not fail to attract attention; and Horace, who was so quick to see and describe motion, would be sure to stop to admire the grace and action of the Bacchante dancing around its flowers.



MADONNA AND ANGELS
BY BOCCATIS IN THE BERENSON COLLECTION

LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING

VI—A PICTURE BY BOCCATIS IN THE BERENSON COLLECTION

DAN FELLOWS PLATT

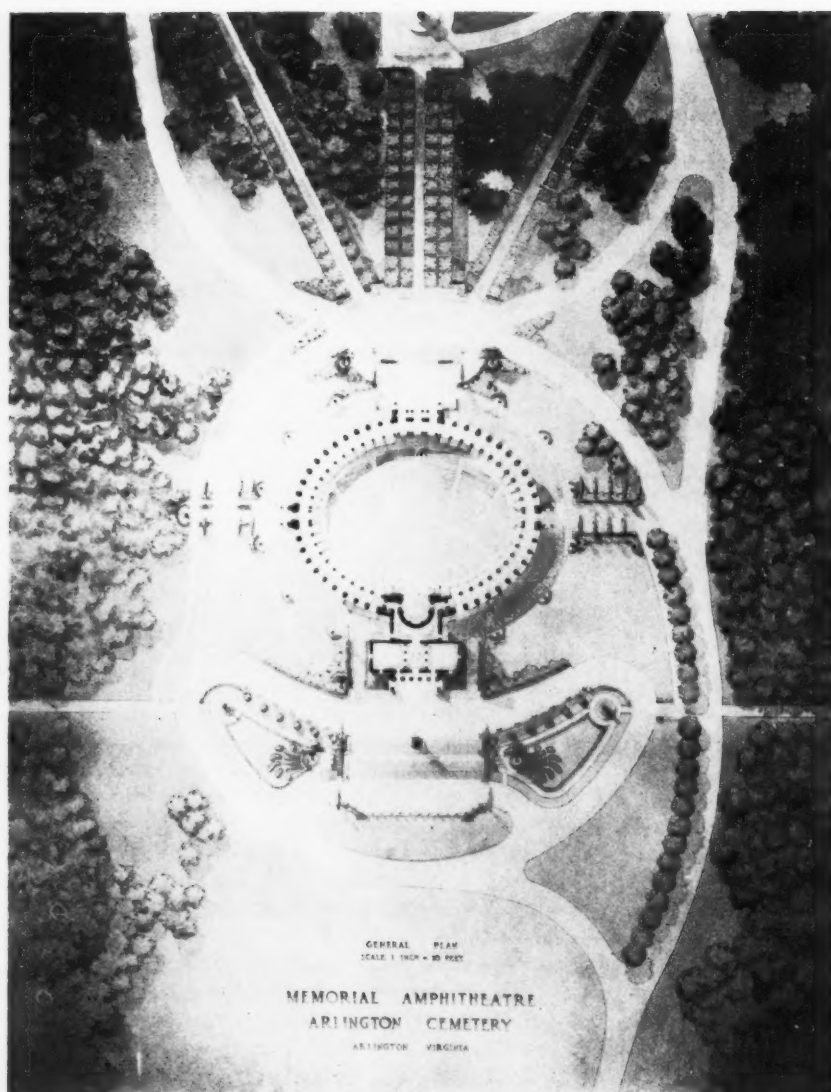
AS one motors through the Marches of Ancona, swings eastward from Camerino over the hills, down into the valley of the Chienti, and straightens out for the easy run to Tolentino and the Adriatic, one sees ahead, to the left, a small hill-town that the knowing lover of things beautiful will not leave unvisited. We reach the road leading to the town, mount the steep gradient with a careful eye to the many corners of the zig-zag approach, and draw up suddenly in the little square. The church door is open and we enter. Directly opposite is a towering picture in many parts, the masterpiece of Boccatis of Camerino. Painted in 1468, and set in a beautiful frame of the same date, if this be not one of the greatest pictures, it is certainly one of the most moving. One feels somewhat as when facing the Giorgione at Castelfranco. Of this Belforte picture there is no adequate photograph. Boccatis, however, did other lovely things. Our illustration shows one of the most winsome, of which Mr. Berenson, at Settignano, is the happy possessor.

About twenty works, in all, may with reason be given to Boccatis and it is from them that we must derive his artistic origin. We know little about him that is definite, beyond the fact that he was born at Camerino and painted his first dated work in Perugia, in 1447. Several works may, with reason, be regarded as earlier than this. A probable date of birth would fall around

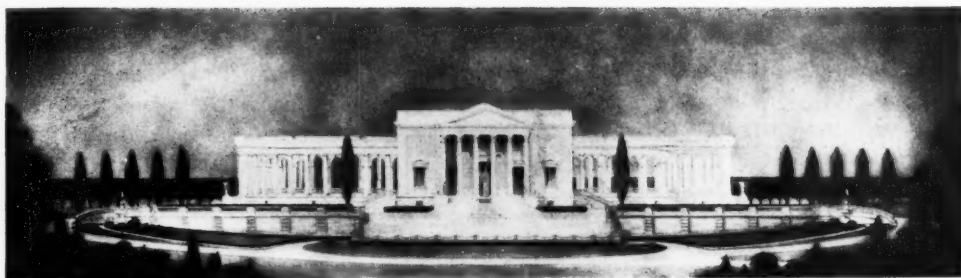
1415. His last dated work reads 1479. It is not known when he died.

"Who influenced Boccatis?" is as pretty a question as one would care to discuss. It is not yet settled, and I expect to do no more than choose the probable among the varying opinions. Berenson says he was possibly a pupil of Lorenzo Salimbeni and was influenced slightly by Piero dei Franceschi and Fra Filippo. Feliciangeli, on the contrary, derives him from Matteo da Gualdo, while Venturi says the likeness to Matteo is due to a common cause, namely, Sienese influence. Jacobson (Venturi approving) defines this Sienese influence as that of Domenico di Bartolo, who was working in Perugia in 1438, witness his signed polyptych of that date, formerly in the church of Santa Giuliana, in Perugia, now in the gallery there. This picture, when compared with Boccatis' "Madonna of the Pergola" of 1447, also painted for a Perugian church (San Domenico), bears plausibly upon Jacobson's argument. Other pictures add to the proof and we find ourselves still further in debt to Siena.

In looking at the foreground figures of the San Domenico Madonna, we are tempted to proclaim the influence of Benozzo Gozzoli. The proof, however, cannot be derived from the facts. Boccatis painted this in 1447, at a time when the young Benozzo, who had been in Rome with Fra Angelico, was working as the latter's assistant at Orvieto.



GROUND PLAN OF THE
ARLINGTON AMPHITHEATRE, WASHINGTON, D. C.



MODERN MASTERPIECES OF CLASSICAL ARCHITECTURE

VII—THE ARLINGTON MEMORIAL AMPHITHEATRE

THOMAS HASTINGS

THE laying of the corner-stone of the Arlington Memorial Amphitheatre took place on October 13, 1915.

Arlington is the largest of the National Cemeteries and it was felt that here, in close proximity to the Capital of the Nation, there should be a fitting memorial that would stand through all the years as a monument to the heroes of all our wars; this Memorial to be at the same time a Government Building which could be used for memorial services, holiday meetings, and other occasions of national interest.

The first steps towards this end were taken in 1903, and in 1905 preliminary sketches and plans were prepared by Carrère & Hastings and presented to Congress by the Secretary of the Treasury, but no action was taken until 1908 when a Commission was created by Congress and an appropriation was made to secure and present more detailed plans for the proposed Amphitheatre. In 1913 the present Commission was authorized to erect

in the Arlington National Cemetery a Memorial Amphitheatre and Chapel, and in February, 1915, a contract was entered into for the erection of the Building. Ground was broken on the site on March 1, 1915, and active construction work was begun immediately thereafter.

The site is an open plateau in the Southern section of the Cemetery. The front of the Amphitheatre will face towards the Lincoln Memorial and the Washington Monument, and will form a part of the general design for the improvement of Washington. The building will be in the form of an ellipse, bounded by a circle of pillars and arches somewhat as was usual in the Roman Amphitheatres.

In the center there will be an open-air auditorium in which the public ceremonies will take place. There will be a rostrum over the Chapel with vaults under the arcade of the Amphitheatre where will be placed the remains of those who have rendered distinguished service to their country. It

ART AND ARCHAEOLOGY

is proposed that there should be tablets in the arcade and over these vaults, in the form of inscriptions to those who have been buried there, also decorative memorials or statuary somewhat as in old Westminster Abbey. This entire feature forms, as it were, a Campo Santo for the distinguished dead.

The structure will be of white marble. The outside dimensions of the building are about 260 feet from front to back, and 236 feet across, with a seating capacity of 5000 persons. The Reception Building will be at the East front and will contain the Reception Hall on its main floor, with a Chapel on the lower floor and a Museum above. This hall will lead directly to the stage of the auditorium of the Amphitheatre, the seats of which will be of white

marble. The main entrance to the building will be at the west side. There will be a high terrace with a balustrade overlooking the River, recalling more or less a view of the Potomac and the City of Washington, somewhat similar to that splendid view from the Lee Mansion.

Nothing in architecture is more important than a due regard for the sense of the fitness of things and it has been the endeavor of the architects, in this old cemetery, to bear in mind the atmosphere of old Washington, and with this in view they have adhered to the principles of the classic architecture in the spirit of the old Colonial work of the 18th Century.

It is hoped that the building will be completed some time during the spring of 1917.



THE NEW CLEVELAND MUSEUM OF ART

KATHERINE BUELL NYE



THE ENTRANCE

THE opening of the Cleveland Museum of Art in the spring of nineteen hundred and sixteen will mark the entrance of another active and educational force in the life of the community.

The Museum is primarily an institution of service and every detail of the structure is designed with the thought, not only that the exhibitions may be

beautiful, educational and interesting, but that they may be presented under the most favorable and stimulating conditions, and that the facilities for study and enjoyment may win many to the constant exercise of the privileges of the building.

The Museum stands near the geographical center of the city in Wade Park, facing University Circle and Euclid Avenue. It is of Georgian marble, and the façade is severely simple. This is due to the fact that the building faces south, hence the architects, Hubbell and Benes, of Cleveland, in this side made no opening in the great expanse of wall, except the main entrance in the center shielded by four Ionic pillars. The bright southern sun is thus excluded and the

front galleries are lighted entirely from above. The bare appearance of the exterior is relieved by evergreen trees planted on the terrace close to the building, which are most effective in all lights and seasons against the clear background of marble.

On the main floor are about fifteen galleries devoted to different collections, the permanent galleries and special

ART AND ARCHAEOLOGY



THE SOUTHERN FRONT

rooms for loan exhibitions. These include the period rooms, Colonial, Gothic, Italian Renaissance, and rooms representative of the Far and Near East. One of the special features of the Museum is the Garden Court at the left of the main entrance. The walls are of warm red brick, more than two stories high, the light coming entirely from above. This is to be a court with fountains, shrubs and ivy-covered walls, with the main stairway at one end, at the other an Italian loggia. Here out-of-door exhibitions of sculpture or pottery may be shown in sympathetic surroundings.

The ground floor is divided into three distinct sections. The executive offices, concentrated on the southern front, consist of Board rooms, Director's, Cu-

rator's and Registrar's offices, with a general office for stenographers and clerks.

The Educational Department occupies the entire eastern end of the ground floor and has a special entrance on the north side. This allows children to come to the rooms designed for their classes, clubs, exhibitions and stories, without disturbing those who are using other parts of the building. The Educational Department will coöperate with the work being done in public schools and branch libraries by providing attractive rooms equipped with stereopticons and reflectoscopes, in which teachers will hold their classes and illustrated lectures. Rooms for special study and club meetings are also available. It is hoped that children

ART AND ARCHAEOLOGY

attending the classes will be inspired by the interesting exhibitions to come voluntarily to the Museum. There is in this wing a large and inviting library and a hall seating about five hundred people, equipped with moving picture and stereopticon machines.

The Service Department is perhaps one of the most inspiring parts of the Museum. Passing through steel doors one notices immediately a change in the "tone" of the building. All decoration is suppressed, there is nothing present which does not fill a need, and there are no demands which are not skilfully met.

Persons or objects entering the Service Department through its entrance on the northwest corner are conducted down the main artery of business, a wide corridor, from which there is immediate access to the various subdivisions of the Department, the Superintendent's office, workshops, storage vaults, and so forth. An object for exhibition or storage passes through this artery and may be switched off at different points for unpacking, storing or repairing. If for exhibition, the object goes directly by an elevator to the photographer's rooms and thence to its

final destination; if for storage, it remains on the ground floor in one of the specially designed cases of the vault. The method of storing pictures is particularly convenient. One large room in a vault contains sliding frames upon which the pictures are hung. This makes every picture accessible, even when not on exhibition. The architects, by large doorways, elevators and corridors, have decreased the possibility of injury to objects in the Museum, and have increased the ability of the staff to handle many valuable things safely, carefully and quickly.

The Museum provides, on this floor, rest rooms for the employees and two tea rooms for the comfort of staff and patrons. Two methods are employed in maintaining clean and pure air throughout the building. A municipal heating plant eliminates the smoke and dust of a furnace, and an apparatus in the sub-basement washes all air put in circulation.

The building itself expresses beauty in its construction, plan and decoration, and it is the earnest hope of the Trustees and staff here to present to the people of Cleveland much that is beautiful and best.

CURRENT NOTES AND NEWS

The Future of the Great Wall of China

THE late empress of China and her son signed a contract for the demolition of the famous old wall, which stretches its lofty barrier for 1700 miles across China, but at the last minute they were overwhelmed by the superstitious dread of desecrating a work of their ancestors, and revoked the contract. It will not be the Mongols now who will destroy the wall. It will, from all reports, be the new progressive rulers who may perhaps welcome the chance to rid themselves of memorials which are bound up with the past.

Old Colonial Silver at the Metropolitan

JUDGE A. T. Clearwater has loaned his fine collection of colonial silver of the seventeenth and eighteenth centuries to be placed on exhibition for a time in the Metropolitan Museum in New York City. The pieces are practically all American-made. A 1790 teapot of one of the Reverses, an exquisite brazier by John Burt, a chocolate pot and tankards by Edward Winslow, and a teapot by John Coney, who engraved the plates for the first paper money made in America, are particular gems of the collection.

Indian Relics for Golden Gate Park

THE late Professor T. S. C. Lowe spent thirty-five years in making a collection of objects, something over 20,000 in all, which deal with the American aborigines. The collection consists of carved beads, stone pipes, shell money, pottery of all kinds, and basketry of every description. Mr. William M. Fitz-Hugh was able to purchase the collection, and has generously given it to the city of San Francisco. It will be housed in Golden Gate Park.

Copper Again a Precious Metal

THE present war seems to be making copper a metal for which again all the world seeks. It was copper which emancipated mankind from the age of stones, and nearly every find which dates in the transitional period from stone to metal shows that the value of copper was recognized, and that the secret of the making of bronze by mixing a certain amount of tin with the copper had spread nearly all over the world. No other metal has played a more important part in civilization than copper.

Rare Pottery in Baltimore

THE Walters Art Gallery in Baltimore has acquired lately a number of Limoges enamels, and some splendid pieces of faience ware. The town of Faenza in Italy, where a coarse earthenware was made, which was covered with opaque enamel, decorated with vitrifiable paint and then fired, is supposed to have given its name to faience ware. In the sixteenth century there were two

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schools in Italy which were great rivals in the production of faience, one at Siena, the other at Urbino.

Both schools are represented in the newly displayed collection at the Walters. From the Siena school comes a portrait of St. Francis, and from that at Urbino several plaques representing Proserpina, Diana, and other classic personages. Most of the pieces are plates or bowls, and all are decorated most elaborately in scroll work and arabesques, the subjects for the most part being Biblical and historical in character.

R. V. D. M.

Art Objects Found in the Crimea

THE Hermitage Museum in Petrograd has found the Crimea a veritable mine of objects of ancient Greek art. There is hardly a piece of jewelry, a gem or any gold or silver work, which does not go back to an ancient prototype which in most cases is far superior to the modern piece. It is still a matter of amazement how the ancients gave such wonderful finish and beauty to their work, and modern art has not yet discovered the secret of granulation, which consists in covering a surface of gold leaf with tiny gold bosses.

One especially fine piece in the Hermitage is a great silver vase with centaurs for handles, and a band of fighting figures around the bowl, worked in most minute and careful fashion. Of historical interest is a cylinder of cornaline with figures carved to represent the spirit of a king fighting against two lions. This gem is supposed to have been the private seal of Mithradates the Great, who was deemed Rome's most dangerous enemy.

R. V. D. M.

New Discoveries at Tiryns

THE older city of Tiryns and the later city of Mycenæ have already furnished the world with archaeological thrills enough to make their fame still more secure. One has to be on the spot sometime when a workman comes unexpectedly upon some millennia-long buried relics of the past to realize just what intense excitement seizes every one at such a time.

About fifty yards outside the wall of Tiryns some workmen a short time ago dug up some fragments of copper. Work was stopped at once, and the expert, Professor Arvanitopoulos, was summoned from Athens to take under supervision the excavation of what might be a valuable find. First, up came a copper cauldron, then a copper tripod, a splendid piece covered with bas-reliefs of birds and animals, a copper plaque, some swords, brooches, and pieces of pottery.

The Greek archaeologist sifted out very carefully the dirt which filled the cauldron, and no forty-niner ever panned so much gold out of as little dirt. Five hundred gold beads, gold wires upon which the beads had probably been strung, a number of gold plaques, studded with jewels, pieces of conical-shaped money, beads of amber, a gold wheel with amber spokes, and a tube stamped with hieroglyphics were found. But most important of all were some gold rings, the setting of one of which was engraved with a boat from which several passengers are about to land to meet four men and women on the shore, and another,

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as large as an egg, with the setting engraved with a goddess on a throne to whom four lions bring offerings. In the background is engraved a tree with a bird on one of the branches, and behind the tree appeared the sun and moon.

The objects found were roughly assigned to about 1200 B. C. because of some ancient ruins nearby which have been approximately dated. This magnificent golden treasure was deposited in the Athens Museum by Professor Arvanitopoulos in the presence of the King and Queen of Greece and other dignitaries.

R. V. D. M.

Archaeology in the Trenches

THE London *Athenæum* remarks that the present war has provided what is probably the first occasion on which an archaeologist has received the Military Cross for Valour for gallantry in the excavation for antiquities. This honor was recently obtained by Père Dhorme, professor at the College of St. Joseph, Beirut, who at Gallipoli for many weeks persistently rescued from the trenches a collection of Greek vases and statuettes, while subject to heavy rifle and shell fire. As the troops had already come across antiquities, the French general and Père Dhorme decided to make excavations, assisted by four *poilus*, some of whom were wounded, while one was struck down by sickness. Père Dhorme persisted in his explorations with happy results. Besides statuettes and vases, five splendid sarcophagi and some jewelry were discovered.—*The Nation*.

Bandelier National Monument

THE President of the United States has performed a dual service to science in creating, by proclamation dated February 11th, 1916, the Bandelier National Monument in New Mexico. This monument, which has been set aside under the provisions of the Act of Congress of June 8, 1906, is designed for the purpose of affording protection against vandalism and unlawful excavation of the ancient pueblo ruins and other aboriginal remains lying within an area of more than twenty thousand acres of land within the limits of the Santa Fé National Forest, which include such important objects as the cave lodges of the Rito de los Frijoles, the Painted Cave, the Stone Lions, and the ruins of Otowi and Sankawi. Incidentally the name of the late Adolf F. Bandelier, whose highly important studies in the archaeology and early Spanish history of the Southwest under the auspices of the Archaeological Institute of America are so well known, is perpetuated by the proclamation.

F. W. H.

Archaeology of Tennessee River

ANOTHER report has been added to the valuable series on the archaeology of the Southern States as a result of the researches of Mr. Clarence B. Moore, of Philadelphia. This latest memoir, on "Aboriginal Sites on Tennessee River," reprinted from the *Journal of The Academy of Natural Sciences of Philadelphia* (Volume XVI), records the results of Mr. Moore's investigations during the winter season of 1914-15 along the river mentioned, and is in keeping with the published results of the intensive archaeological explorations conducted

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by the author during the last twenty-two years. We quote the following from Mr. Moore's summary of the archaeological features of the Tennessee River region:

"Though showing ample evidence of aboriginal occupancy along its entire course, the Tennessee possesses but few aboriginal sites of importance. Its greatest mound (at Florence, Ala.), quadrangular, with flat top, doubtless domiciliary, is forty-two feet in height. No other mound on the river approaches it in altitude. The principal and really only notable group of mounds on Tennessee River is on the Battlefield of Shiloh, near Pittsburg Landing, Tenn., where seven interesting mounds, most of them quadrangular and probably domiciliary, testify to the former presence of an aboriginal town. The highest of these is about fifteen feet, though in a description of the group which has been published, the height of this mound, by including part of the river bank, is made considerably greater.

"Beginning at Hiwassee Island, in eastern Tennessee, and continuing up the river to Lenoir City, a distance of 101 miles by water, in almost continuous sequence are groups of mounds, blunt cones in shape, few more than ten or eleven feet in height and most much less than that. These mounds, erected for burial purposes, in all probability, contain, so far as is known, but few artifacts in connection with the burials, which are but sparsely encountered in them. They have been largely dug into in a limited way, by people having an exaggerated idea of the value of Indian objects, fostered by the presence of traders who themselves, or through agents, almost patrol the river."

F. W. H.

The College Art Association of America

THE revised programme of the Fifth Annual Meeting of the College Art Association of America, in Houston Hall, University of Pennsylvania, Philadelphia, April 20-22, 1916, is as follows:

THURSDAY, APRIL 20, 7 P. M.

Dinner at Hotel Normandie followed by "Round Table" discussion on "What Kinds of Art Courses are Suitable for the College A. B. Curriculum," opened by A. W. Dow, *Columbia*; O. S. Tonks, *Vassar*; John Shapley, *Brown*.

FRIDAY, APRIL 21, 9 A. M.

In Houston Hall

Reports of Committees: Secretary-Treasurer W. M. Hekking, *Illinois*; Auditing, C. F. Kelley, *Ohio*; Legislation, A. W. Dow, *Columbia*; Membership, Mitchell Carroll, *Washington*; Publications, F. B. Tarbell, *Chicago*.

10 A. M.—Addresses of Welcome by Edgar F. Smith, *Provost of the University of Pennsylvania*, and John F. Lewis, *President of Pennsylvania Academy of Fine Arts*; President's Address; "The Doubting Thomas, A Bronze Group of Andrea del Verocchio," John Pickard, *Missouri*.

Report of Committee on Investigation of Art Education in American Colleges and Universities: Holmes Smith, Chairman, *Washington*.

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Discussion opened by C. F. Kelley, *Ohio*; J. S. Ankeney, *Missouri*. "Modern Tendencies in Art," Arthur Wesley Dow, *Columbia*.

12.30 P. M.—Lunch at Hotel Normandie followed by "Round Table" discussion: Report of Committee on Books for the College Art Library; Arthur Pope, Chairman, *Harvard*. Discussion opened by C. R. Morey, *Princeton*, and Miss Georgiana C. King, *Bryn Mawr*.

2 P. M.—In Houston Hall

"What Instruction in Art Should the College A. B. Course Offer to: 1. The Future Artist?" Discussion opened by Frederick Dielman, *College of the City of New York*; John F. Lewis, *President of Pennsylvania Academy of Fine Arts*; Miss Cecilia Beaux; Miss Jeannette Scott, *Syracuse*; A. V. Churchill, *Smith*; Ellsworth Woodward, *Sophie Newcomb*.

2. "The Future Museum Worker?" Discussion opened by Joseph Breck, *Minneapolis Museum of Arts*; Edward Robinson, *Metropolitan Museum*.

3. "The Future Writer on Art?" Discussion opened by Miss Leila Mechlin, *Secretary of the American Federation of Arts*; Duncan Phillips, of New York.

7 P. M.

Dinner at Hotel Normandie followed by a "Round Table" discussion on "What Instruction in Art Should the College A. B. Course Offer to the Future Layman?" Opened by Robert W. De Forest, *President of the American Federation of Arts*; Allan Marquand, *Princeton*; Homer E. Keyes, *Dartmouth*; Eva M. Oakes, *Oberlin*; John C. Van Dyke, *Rutgers*; Miss Elizabeth H. Denio, *Rochester*; H. H. Powers, *President Bureau of University Travel*; George H. Chase, *Harvard*.

SATURDAY, APRIL 22, 9 A. M.

In Houston Hall

"Problems in Art Education in Ohio." C. F. Kelley, *Ohio*.

The College Art Museum and Art Gallery:

1. "A Working College Museum of Originals"; Frank J. Mather, *Princeton*; Henry Johnson, *Bowdoin*.

2. "The College Museum of Reproductions"; William N. Bates, *Pennsylvania*, and D. M. Robinson, *Johns Hopkins*.

3. "Loan Exhibits in College Art Museums"; W. A. Griffith, *Kansas* (Report of Committee on Loan Exhibits), and George B. Zug, *Dartmouth*. "Sienese Art as Represented in the Fogg Art Museum," G. H. Edgell, *Harvard*.

REPORTS OF COMMITTEES. ELECTION OF OFFICERS

12.30 P. M.—Lunch at the Notel Normandie followed by "Round Table" discussion on "Should We have One Standardized Curriculum of Art Courses for All Colleges and Universities?"

2.30 P. M.—Visit to Widener Art Gallery in Mr. Widener's country house, Lynnewood Hall, at Ogontz.

BOOK CRITIQUES

THE METROPOLITAN MUSEUM OF ART: GREEK, ETRUSCAN AND ROMAN BRONZES. By *Gisela M. A. Richter*. New York: The Metropolitan Museum, 1915. XLI, 491 pp., 712 figs., 4vo. \$5.00.

The Metropolitan Museum now has one of the finest collections of bronzes in the world, thanks to the acquisition of the collections formed by Cesnola, Baxter, Frothingham, Marquand, and others, and thanks to the many purchases of important bronzes during the last fifteen years. In this catalogue more than a thousand objects are listed (there are gaps in the 1868 numbers to allow for future acquisitions). They vary from the colossal bronze statue, nearly eight feet high, of Trebonianus Gallus, to pins and needles and buttons. Especially interesting to our readers will be the chariot (No. 40), the discobolus (78), the statuettes of a youth (87), of Hermarchus (120), of Zeus (200), the representation of an image of Cybele on its processional car drawn by two lions (258), the "Camillus" (271), the portrait bust of a man, one of the finest known (325), head of Agrippa (330), Trebonianus (350), and a remarkable Barye-like panther (403). There are more than 75 unpublished statuettes and nearly 50 have been known only from articles of Miss Richter and Dr. Edward Robinson in the *Bulletin of the Museum*. The most valuable piece in the collection is the wonderful bronze boy (No. 333) of which an illustration was given in *Art and Archaeology*, Vol. I, 1915, p. 215. This has since been more elaborately published by Miss Richter in the *American Journal of Archaeology*, Vol. XIX, 1915, pp. 121 ff., where the theory is advanced

that one of the adopted sons of Augustus, either Caius or Julius Cæsar, is represented. The home of the sculptor was surely Greece or Asia Minor. Miss Richter might have added that statues of Caius and Lucius have been found at Corinth (*Art and Archaeology*, Vol. I, 1915, p. 214) and that a long Sardian inscription often refers to Caius and mentions a statue of him (*American Journal of Archaeology*, Vol. XVIII, 1914, pp. 323, 330, 342, 343).

This sumptuous catalogue is an ideal piece of work. To be sure there are a few wrong Greek accents and the English is harsh in one or two places, but the descriptions of the objects are accurate, and there are full references to the literature on each object, and to similar objects in other collections. There is a good Introduction devoted to a consideration of the characteristics of Greek bronzes, the Bronze Age, Alloying of Bronze, Technical Processes of Bronze, Working in Antiquity, Patina, "the Bronze Disease," where the "cure" of M. André for cleaning and preserving bronzes is described. In the catalogue itself, which is classified into two main parts (I, Statues, Statuettes, and Reliefs, arranged chronologically, and II, Implements and Utensils, grouped under thirteen sub-divisions), at the beginning of each category is a good general statement, with numerous bibliographical references, about that group and its uses, so that this volume is a fine introduction to the study of ancient bronzes. The book is beautifully printed with wide margins, large type, and excellent illustrations; and the text shows real scholarship, painstaking research, careful observation, and wide archaeological knowledge.

D. M. R.

ART AND ARCHAEOLOGY

HEART OF EUROPE. *By Ralph Adams Cram.* New York, 1916, Scribners. Pp. xii, 325; 33 plates; 8vo.

To Mr. Cram the Heart of Europe is the field of war in the West—Belgium, Luxembourg, the Rhine valley, Burgundy, Champagne and Picardy. Its population, compounded of Celt, Frank and Roman, and never possessing a national unity, was always in the front rank of every political, religious, economic, and artistic movement that carried the Middle Ages forward to what Mr. Cram regards as the apogee of European culture—the thirteenth century—and it was only when the leadership passed to other lands that the process of disintegration and decadence began, which—again we paraphrase the author—had its issue in the low materialism of modern times, and its catastrophe in the present war. Mr. Cram's opening chapters review the history of this land, and of the Gothic style of architecture which was its natural expression and the product (save for the part therein played by Normandy) of its own thought and effort. Another chapter shows how the cathedral style, discarded by the church builders of the Flamboyant epoch and the Renaissance, lasted on in the civic structures and still longer in domestic architecture. Sharper relief is given to his picture by a description of the "Scar of Europe," the commercial strip of coal and iron industry which stretches its modern ugliness across the centre of this mediæval land, from Lille to Essen; in contrast to this the author paints the surviving beauties of three typical cities of the district, Ghent, Bruges and Malines, and gives us a delightful portrait of that high type of mediæval womanhood which was Margaret of Austria. The final chapters

survey the achievements of the "Heart of Europe" in painting, sculpture and the minor arts, and take a melancholy toll of the treasures already destroyed or jeopardized by the great war.

All this is done in the most readable manner imaginable, but the chief charm of the book lies in its character of self-revelation. One reads in every line the sense of loss that the author feels in the destruction of the artistic treasures of Belgium and Northern France, and, more than this, his personal identification with the view-point of the Middle Ages. Reims Cathedral to him is the symbol of thirteenth century Christianity, "a vast, visible showing forth of a great Christian spirit and a greater Christian principle, and as such it must go down"—before the Prussians, who are the embodiment of nineteenth-century materialism. In its ruin Europe will see the bitter issue of evolutionary philosophy and "efficiency," and turn, as France has already turned, from the broad way to destruction which men began to tread with the advent of the Renaissance and Reformation. Mr. Cram, no academic lover of the Middle Ages, believes with Auguste Rodin that regeneration for moderns, in life as well as in art, lies in the restoration of the ideals of the thirteenth century.

The book, with its infectious enthusiasm and generous indignation, is a product of feeling rather than thought. It is not to be judged as a treatise on mediæval art, but the outcry of a genuine lover thereof at the desecration wrought by war—an utterance to which the mystical view-point of the author has given a savour of symbolism that is charmingly in keeping with the life and art he describes.

C. R. MOREY

Princeton University

ART AND ARCHAEOLOGY

MEN OF THE OLD STONE AGE, THEIR ENVIRONMENT, LIFE AND ART. By Henry Fairfield Osborn, Sc.D., Ph.D., LL.D., Research Professor of Zoölogy, Columbia University. New York, 1915, Charles Scribner's Sons. Pp. xxvi, 545.

Any one who has made a serious study of the problem of man's antiquity cannot fail to be impressed by its complexity. By reason of this complexity, its avenues of approach are many. Professor Osborn has approached the problem from the side of the zoölogist, the paleontologist. In the preface he frankly confesses that he is in no sense an archaeologist; and that his volume represents the work of many specialists. This coöperative feature should prove to be one of the chief merits of the work, and is an example worthy of imitation.

The task set by the author is a synthesis of the results of geology, paleontology, anthropology, and archaeology. The time factor in prehistory can only be drawn from a great variety of sources: climate, geography, fauna and flora, and the mental and physical evolution of man. In fact there are no less than four ways of keeping prehistoric time: that of geology, paleontology, anatomy, and human industry, the most delicate chronometer being that afforded by human industry—in other words, archaeology.

The plan of the book is not unlike that of other recent works on the same general subject; and the conclusions drawn are for the most part in harmony with one of the dominant European schools. Geographically it is confined to the Old World, and almost wholly to Europe; it has crystallized largely about a summer's trip through the cave regions of France and Spain, in which the reviewer likewise had a share. While not limited rigorously to the men of the

Old Stone Age, the men and stone ages of the New World are not touched upon.

In late Pliocene times the human ancestor is supposed to have emerged from the age of mammals and entered the age of man, the event marking, in other words, the beginning of prehistory. The attitude is erect and the opposable thumb already developed. The anterior centers of the brain for the storing of experience and the development of ideas are still rudimentary, which is probably true of the power of articulate speech. Penck's minimum of 525,000 years in round numbers is accepted as the length of time that has elapsed since the beginning of the Quaternary or Pleistocene epoch. The Trinil race (*Pithecanthropus*) lived near the beginning of this epoch. The question whether the skull cap and the femur belong to the same individual or even genus is left open; as is likewise the question of the position of *Pithecanthropus* with respect to our direct ancestral line of descent.

The oldest known race of man, that represented by the Mauer jaw (*Homo heidelbergensis*), is given a place in the next to the last interglacial stage (Mindel-Riss), which is in agreement with the general consensus of opinion. This race is looked upon as the ancestor of the Neandertal race, being more primitive and powerful as well as more ape-like. According to the author's time scale, *Homo heidelbergensis* lived some 250,000 years ago.

Regarding the age of the Piltdown man, the author's opinion runs counter to that of some well-known authorities, who consider *Eoanthropus* to be as old as the Heidelberg man.

One need not linger long over the author's interesting and ample treatment of the better-known archaic Neandertal race, which outstayed its time

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on the stage, finally making a rather hasty but very effective exit. In its place there came the upper paleolithic races referred to by the author as Crô-Magnons, and who in his opinion first overran Europe between 25,000 and 30,000 years ago. He does not believe that the negroid Grimaldi races ever became established in Europe as a contemporary of the Crô-Magnons.

The last races of the Old Stone Age were the broad-headed and narrow-headed races of Ofnet. With the broad-headed type are correlated the races of Furfooz and Grenelle; as well as the existing Alpine brachycephals, while the narrow-headed type resembles the modern "Mediterranean" type of Sergi. The Old Stone Age racial factors are effectively summarized graphically by means of a tree showing the main theoretic lines of descent.

Interwoven with this story of the successive races is a fund of information bearing on the contemporary faunas and their influence on the course of human progress. This is a subject upon which the author is peculiarly fitted to speak with authority, and in these features the merits of the work reach their highest level.

The author has been especially generous in the matter of illustrations, which are notable alike for the care with which they have been selected, their number, and their general excellence. All points considered, "Men of the Old Stone Age" outranks any other work on that subject hitherto published in the English language, and is thus assured of a wide field of usefulness. Although at times there is apparent a tendency to pronounce the final word on controverted questions, the book can be most highly recommended.

GEORGE GRANT MACCURDY

GREEK GODS AND HEROES AS REPRESENTED IN THE CLASSICAL COLLECTIONS OF THE MUSEUM OF FINE ARTS, BOSTON. By *Arthur Fairbanks*. Boston, 1915, Houghton Mifflin Co. Pp. xii, 82. Cloth 60 cents, paper 30 cents.

This is a handbook for High School Students prepared in conjunction with a committee of teachers by the Director of the Boston Museum, who already has published an excellent manual on the "Mythology of Greece and Rome," and who follows the same order in this handbook. This will supplement the excellent handbook of the Boston Museum called *Classical Art*, which was published in 1910, and which has many of the same illustrations. Boston possesses original works of Greek art which represent the gods and heroes as they were conceived by the Greeks themselves, and the present book directs attention to the original Greek representation of each god or hero which may be seen in the Museum. Its purpose is to bring the student face to face with the objects in the Museum illustrated in it. "In a word, the student may see the imaginative being about whom he is reading, as the Greeks themselves saw it. To this purpose the brief descriptions of the gods and heroes are subordinated."

This book will prove useful not only to classical teachers and students, but to the general layman, who cares to know about the important classical antiquities acquired in recent years by the Boston Museum. It may be of interest in this connection to know that the Metropolitan Museum is also making a catalogue of the material it has for illustrating passages in the Greek and Latin authors read in the schools.

D. M. R.

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